

The Canadian Film Weekly

CHRISTMAS
NUMBER 1945



*And he who gives a child a treat
Makes joy-bells ring in Heaven's street,
And he who gives a child a home
Builds palaces in Kingdom come.*

"The Everlasting Mercy" by John Masefield

We Thank

All of our friends in the motion-picture industry for the spirit of fairness and amicability demonstrated in their relations with us during the past year . . .

All members of our staff and those of associated companies for their constant loyalty and co-operation . . .

And, above all, those men and women whose sacrifices ensured for every one of us a glorious victory over our enemies . . .

Let us, therefore, work together for an enduring peace and a better world, so that we may all forever hence more truly enjoy

A Merry Christmas

**ODEON THEATRES
Of Canada, Limited**

PAUL L. NATHANSON,
President

Santa Brings Shows Goodies

T. Sharpe Prexy Of Ex Union

Tom Sharpe of 20th Century-Fox was reelected president of the Toronto Film Exchange Employees Union, Local 73-B, IATSE, for 1946. Vice-president is William McGuire, Warner Brothers.

Tillie Garr, Regal, was elected
(Continued on Page 22)

Name Changed by The Hays Office

At the quarterly meeting of the board of directors of the Motion Picture Producers and Distributors of America, Inc., recently the corporate name of the association was changed to Motion Picture Association of America, Inc.

(Continued on Page 9)

New Theatres Will Offer Patrons Recreation and Refreshments

Canadian theatres of the next year and after will have elements of appeal previously unknown in this country and unrelated to the screen fare itself. A new conception of the theatre grew during the war and its acceptance is so general that the physical things that represent it are in most plans already drawn and the designing going on now.

Greenthal Ad Head For United World

Only three months out of the services, Major Monroe Greenthal resumes his film business career by taking over directorship of advertising - publicity and exploitation for the newly organized United World Pictures, President Matty Fox announces. He will have charge of production, distribution and theatre work in his departments.

Before leaving the United Artists in 1942, Greenthal was one of the top men in his line and has had an impressive record of work in the government service.

The theatre of the immediate future, according to this idea, is not only a community centre but a place of casual recreation with ample room for lounging and

(Continued on Page 7)

Maynard Branches

Paul Maynard of Alliance Films is branching out. He has obtained Canadian sales rights to the Manley Popcorn machine.

Odeon Party Was Big Success

The late N. L. Nathanson, founder of Odeon Theatres of Canada, was eulogized by John J. Fitzgibbons, president of Famous Players, and other guests at the annual Christmas party of the company at the King Edward Hotel early in the month. The

(Continued on Page 7)

March May Take 'Father' Role

Fredric March, until recently star of the Broadway stage play "Bell for Adano," has been approached by Robert Buckner in New York. Producer is in New York to convince the star to take a top role in "Life with Father." March has been ill recently.

Schools Are Short Of Projectors

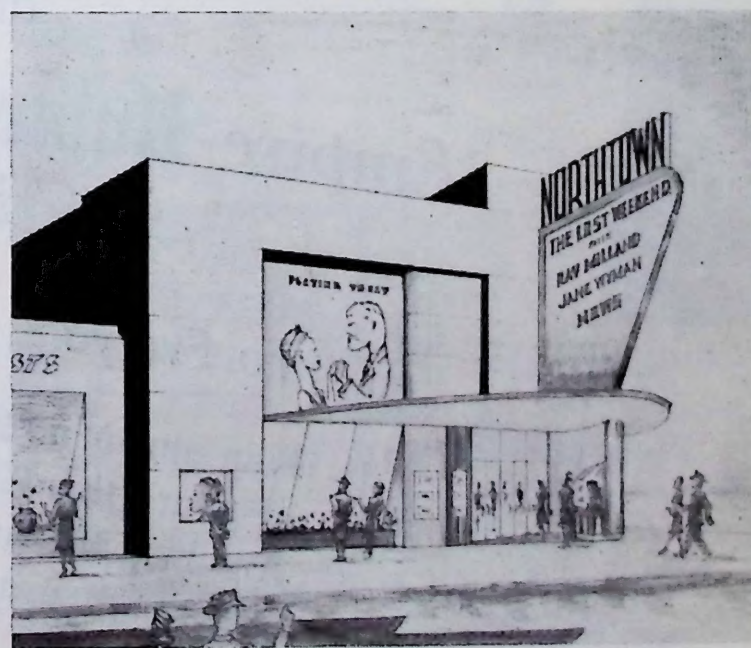
Use of visual education media in Canadian schools and other educational institutions, which inspired two companies to begin manufacture of 16 mm. equipment in Canada, continues to grow. The Canadian Motion Sound Company, Leaside, under the direction of Allen Stark and Lawrence Allen, has named International Theatrical & Television Corporation of Canada Ltd., Toronto, as sales agency and are offering, as are other companies, new types of projectors with many improvements. The Rubin Enterprises, headed by Dave Rubin, is offering a new low-priced projector through Sam Collis. It is being made in Ottawa by Northern Tool & Guage Co.

A recent report shows 1,285 narrow gauge projectors in use
(Continued on Page 9)

Hitchcock, Grant Postpone Films

Plans for an independent production of a modernized version of Shakespeare's "Hamlet" by Alfred Hitchcock and Cary Grant, ready to get under way in the spring, have been set back to late autumn 1946. Both principals have private business commitments which will keep them busy for several months, and Hitchcock is understood to be planning to direct another picture first.

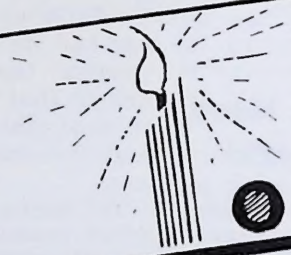
Future FPCC House



Front of the projected Northtown Theatre, Toronto, as designed by the Theatre Maintenance and Engineering Department of Famous Players, one of a number in the latest trend.

**May the inspiration of this festive season long remain with you, and
give you brighter hopes and deeper faith!**

EMPIRE-UNIVERSAL FILMS LTD.



Greetings

From Every One
at

Empire-*Universal*
-Films Limited

To Everyone in the Industry

May abundant Health and Happiness
be yours this Christmas . . .
And may the New Year add a full
measure of prosperity . . .

Canadian Distributors of
UNIVERSAL and REPUBLIC PICTURES

Odeon Party Was Big Success

(Continued from Page 5)

pioneer spirit of Mr. Nathanson, who was the greatest individual in Canadian theatre history, was discussed by A. W. Perry, general manager of Empire-Universal, who introduced Mr. Fitzgibbons; Tom J. Bragg, vice-president of Odeon Theatres and co-host with Mr. Perry, who acted as chairman, and others.

A telegram of greetings was read from President Paul Nathanson, who was absent due to illness. J. Arthur Rank, British partner, and John Davis, general manager of Odeon Theatres of Britain, also sent wires.

Perry paid tribute to the loyalty of the Nathanson employees, pointing out that they had grown greatly in number in the 13 years of his association. "May the staff of Empire-Universal join with Odeon at Christmas for many years to come," he said.

The Hon. J. Earl Lawson toasted the guests in witty and humorous fashion.

Mr. Fitzgibbons, during his remarks, praised the sense of responsibility of the people of the industry as demonstrated during the war. "It has lifted itself to the level Mr. Nathanson would have wanted," he said.

At the head table were Jule Allen, O. R. Hanson, J. R. Croft, J. J. Fitzgibbons, A. W. Perry, T. J. Bragg, Hugh D. Paterson, Henry Nathanson, the Hon. J. Earl Lawson, O. J. Silverthorne, Col. John A. Cooper and George Beeston.

Compliments
of the Season!

BEN PAPE & CO.
Chartered Accountants
Federal Bldg.

A
MERRY
CHRISTMAS &
A HAPPY NEW YEAR
TO ALL

MEL JOLLEY

Marks - Oshawa

Goodies for Shows From Santa

(Continued from Page 5)

refreshments while waiting to see the film.

According to Jules Wolfe, almost all future Famous Players theatres will be so laid out as to take the idea into account and houses now in operation that can stand architectural revisions, such as the Imperial, Toronto, will be altered to include milk or soda bars and additional tables and chairs. Lunch or a snack may be had at any time during and after the show.

The new FPCC house in Peterborough, Ontario, for instance, will have a recreation room below the foyer. It may be reached through two open stairways which will not seem prominent to the eye but be part of the picture because of the decoration scheme. Patrons killing time before being able to enter the main auditorium will no longer have to line up for the whole period. They may sit down, dance, listen to the radio and perhaps even see 16 mm. films until the house breaks. The lineup, if necessary, will be on the stairs for a short time.

During his recent address before the annual convention of partners and executives of Famous Players in Chicago Jules Wolfe said: "People can no longer be impressed with a multiplicity of tricks, if they are hurried out as soon as they have seen the picture. In fact this new post-war theatre says to the patron, 'We are not trying to impress you. We know that you would not feel at ease if we did not provide a building in good taste, where there is room enough for you to retain your dignity, without stumbling over people's feet. Make yourself at home! This is your club. Have a coca cola sit at a table and enjoy it. You may dance on the mezzanine; it is isolated from the auditorium by glass walls. For the summer we have a terrazzo dance floor in the garden. Don't hurry. We are not trying to get you out to make room for another patron.'"

Referring earlier to the trend towards refreshments and dancing, Wolfe said he believed it was not a fad, being as permanent as anything in the ever-changing theatre business, and

that it represented the most important change in the post-war theatre.

Odeon Theatres also intends to follow the recreational plan in its 50-or-more new theatres, according to Jay English. Its projected Toronto house on Carlton, near Yonge, will have a tea lounge on the mezzanine and means of entertaining the patrons. Such theatres have been popular in Britain for years and English, during a recent visit, studied them.

In his opinion the first television seen and heard in theatres will not appear on the main screen but in these lounges as diversion for those waiting to see the picture in the auditorium. Radios will be available, so that a wife who wishes to see a film and a husband who desires to hear his favorite radio program may do so under the same roof.

Myer Axler of Twentieth Century Theatres said a lounging and recreation room would be introduced into the designing of any of the company's planned theatres which merited it. He felt that such innovations might be limited generally to large theatres.

Refreshments, however, no matter how sold, are adding to theatre profits and brisk competition is developing in the sale of candy and popcorn vending machines. Larger theatres no longer have machines but candy counters. Canadian Automatic Confections is making candy and popcorn machines available as fast as possible and has just obtained the Canadian agency

Merry Christmas
and Best Wishes
For the New Year

JACK NELSON

Capitol Theatre
North Bay, Ont.

Film Weekly

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COL. CURTIS MITCHELL

Successor to Bob Gillham as
advertising and publicity chief
of Paramount Pictures.

for the Viking popcorn machine. Paul Maynard of Alliance Films has completed arrangements to represent Manley in the same Dominion field.

General Theatres Supply Company will sell the new Cretors machine in Canada.

No matter what else, it seems that there will be good things to eat in the theatre of the future.



TO ALL
THEATRE MANAGERS
AND THEIR STAFFS

Holiday
Greetings

from

**Tip Top
Tailors**

LTD.



Christmas Greetings

FROM THE
STAFF OF

**COLUMBIA
PICTURES**

CANADA

LOUIS ROSENFELD

Schools Short Of Projectors

(Continued from Page 5)

in 29,723 schools in eight of Canada's provinces. There is no report available for British Columbia. All the provinces, with the exception of BC and PEI report provincial film libraries.

Another encouraging sign for the industry is the policy of some of the provincial departments of education in giving grants to school boards for the purchase of projectors. Alberta's financial aid equals 25% of the cost of equipment; Nova Scotia and New Brunswick give 50%, the latter making \$200 the maximum grant to any school board in a year; Quebec assistance varies from 25 to 75% of the cost of equipment; while the Ontario spread allows for aid equalling from 30 to 90% of costs, depending on the need and wealth of a community.

Quebec leads in the number of 16 mm. projectors in use, the province's 413 machines representing one in use for every 17 schools. Ontario only has one 16 mm. projector in use for every 27 schools. Use of 16 mm. movies in other provinces are on about a par with Ontario, although Manitoba has a projector for every 16 schools.

Growing use of films in schools was foretold by Hon George Drew, Premier of Ontario, in a speech before the Ontario Educational Association. Drew then declared that subjects such as geography, history, botany, hygiene and music could be taught more thoroughly and much more quickly with the use of films and put his government on record as favoring sound movies in every school in the province. Premier Drew also holds the portfolio of education in Ontario.

With some 31,000 schools in Canada catering to an enrollment of over two million students the field is as yet barely touched.



He Leaves It Up to You

There's nothing like an extra laugh at the time of year and I got it out the season's greetings offered on a recent bulletin of the Motion Picture Theatres Association of Ontario. Arch. H. Jolley, executive secretary of the association and its talking tourist, offered it:

"Fifty years ago eggs were eight cents a dozen, butter ten cents a pound, milk five cents a quart, the butcher gave away liver, and treated the boys with bologna, the hired girl received two dollars a week and did the washing. Women concealed their ankles, and did not powder and paint (in public), smoke, vote or play poker. Men wore whiskers and boots, chewed tobacco, spat on the sidewalk and cussed. Beer was five cents a glass and the lunch free. Laborers worked ten hours a day at one dollar per, and never went on strike, the hat check grafter was unknown. A kerosene lamp and a stereopticon in the parlor were luxuries. No one was ever operated for appendicitis, or had their faces revamped. Microbes and vitamins were unheard of, folks lived to a ripe old age, and every year walked miles to wish their friends

A MERRY CHRISTMAS

"Today everybody rides in automobiles or flies, plays golf, shoots crap, smokes cigarettes, drinks everything and blames the high cost of living on the neighbours. They never go to bed the same day they got up, and think they are having a hell of a time. These are the days of racketeers and bootlegging, high taxes, crime, speed and nerves. If you still think life is worth living (?), I wish you

A HAPPY NEW YEAR

Thanks For Everything

This is probably the right time to thank you fellows and girls for your kindness during the year, without which we couldn't meet our deadlines—or our bills. It isn't easy to meet advertising contracts when ads don't arrive on time and the boys in the advertising departments have tried to help the boss keep his written promises.

We made plenty of new friends during the year and we're going to try to keep them. We made no enemies, although we had some difference of opinions which have straightened themselves out since. All but one, that is, and it is developing nicely.

Bill Forbes has joined the staff and you'll be meeting him here and there. He's been around in this writing business and you may recognize his formal monicker—William Brown-Forbes. You'll like him, we're sure, and we'll give you a rundown on him later. In the meantime, thanks again.

Jack Haley's Pix

Jack Haley will be seen soon in RKO's musical "Sing Your Way Home." He has been signed by the same studio to star in "Double Trouble," a comedy-drama.

Fleitman Here

R. George Fleitman, PRC home office rep from New York, was in Toronto last week and being entertained by Harry Allen.

He praised the strides PRC was making here.

Name Changed by The Hays Office

(Continued from Page 1)

Robert W. Perkins of Warner Bros. Pictures, Inc., was elected as a director of the association.

Changes in the official names of members of the association were as follows:

From Samuel Goldwyn to Samuel Goldwyn Productions, Inc.

From Edward A. Golden Productions, Inc., to Golden Pictures, Inc.

At the request of Reliance Pictures, Inc., Edward Small became the personal representative of that company in place of Harry M. Goetz.

The report of the treasurer of the association to November 30th was approved and the budget for 1946 was adopted.

George Borthwick was elected assistant secretary of the association. James S. Howie was elected assistant treasurer of the association with his duties to be performed in Hollywood.

In attendance at the meeting were:

Barney Balaban, Paramount Pictures, Inc.

Nate J. Blumberg, Universal Pictures Company, Inc.

George Borthwick, MPAA.

Jack Cohn, Columbia Pictures Corp.

Ned E. Depinet, RKO Radio Pictures, Inc.

Edward A. Golden, Golden Pictures, Inc.

Earle W. Hammons, Educational Films Corp. of America.

Joseph H. Hazen, Hal Wallis Productions, Inc.

Eric A. Johnston, MPAA.

W. C. Michel, Twentieth Century-Fox Film Corp.

Carl E. Milliken, MPAA.

John J. O'Connor, Universal Pictures Company, Inc.

Joyce O'Hara, MPAA.

Robert W. Perkins, Warner Bros. Pictures, Inc.

Nicholas M. Schenck, Loew's, Inc.

Albert Warner, Warner Bros. Pictures, Inc.

Happy
Holiday

I. H. (IZZY)
ALLEN

For Repeat Booking of
the Greatest Feature of
All Time

"Good Health and
Happiness"

which I wish to all
my friends

IRVING SOURKES
Montreal

Compliments of
The Season

The
IDEAL PRINTING
COMPANY

Toronto

Merry Yuletide

M. E. WALKER
HALIFAX, N.S.

M. E. Walker Limited
United Enterprises Ltd.
M. E. Walker (Sack.) Ltd.

The Story Behind the Most Famous Phrase in Canadian Show Business:



AGED NINE

Jack Arthur in native costume in his native land, seemingly all set for a sword dance and a series of hoots.

THOM Arthur seemed to be a traditionally dour Scot, a man unimpressed by the grandiloquent self-estimate of many persons. He was even unwilling to compromise with nonsense for the sake of peace in the limited family circle constituted by himself and his son John.

This John was a juvenile egotist of undoubted musical talent, a brash 16-year-old who, like most ambitious lads, was amazed at how much he knew about life and love at his age that older people didn't. His assertive adolescence had begun to interfere with the efficient operation of Thom's bakery and confectionary. Just now John was suffering from unrequited love, being smitten with a staff charmer four years his senior who was both unflattered and unresponsive.

Piqued, John had assumed and abused authority. He undertook minor forms of persecution, significantly streaking the yet-unwiped counter dust with his finger, counting the money in the till too often for that act to be without implication of dishonesty, and so on.

Thom, observing all this, banned John from the shop. The son, hurt, stopped speaking to his father.

Each morning Thom and John had breakfast together at the kitchen table and, since the father accepted his son's attitude,

nothing but food passed their lips. This concession to what was his own wish irked John more as each day passed. It led him to consider leaving home.

John had been playing his violin in various orchestras about Toronto and at a church engagement he had met a flautist whose week days were spent in the pit of a local burlesque house. A man of the world, he answered John's enquiry with the information that the way to get out-of-town engagements was to answer the ads in the New York Clipper, a theatre magazine. John did and answers arrived every day.

There was no mistaking letters from theatrical enterprises in those days, for the printing was large and full of color. Each morning, as John took his place opposite his father for the wordless meal, he drew out the newest letter and unfolded it in such deliberate fashion that even a neighbor could see it from across the way. But Thom seemed to see nothing.

That ad which interested John had arrived earlier—"B&O Musician Wanted." B&O meant band and orchestra. John, who played only the violin, had bought an alto horn—known to the profession as a "poophorn" because it provided afterbeats. He learned to play it tolerably well in three weeks from a 25-cent instruction book.

Goaded by Thom's continued quietude and fortified by the alto horn, with which he could now double in brass, John decided on action. There came a Sunday morning when Thom was at the table, as yet alone. Then, in a conspicuous manner designed for

his father's eyes, John bustled noisily down the steps and into the kitchen. He was dressed for a journey and carried his luggage.

Thom looked up and ended the long silence.

"Where are you going?" he asked quietly.

"I'm leaving," John answered.

"Have you made up your mind?"

"Yes."

Thom pondered for a moment. "Well," he said, "I don't know that I have anything to say. Be careful of the two Ws—wine and women. I know you've got too much sense to drink too much. As for women, they're easier to get than get rid of."

He offered his hand and they shook heartily. Thom had taught John to shake hands heartily at all times.

It was still the day of never-darken-my-door-again melodrama, of rigid fathers, weeping mothers and erring sons and daughters, and John had counted on some such scene. But with the clasp of hands the strain was broken and common sense came rushing back into the son's mental realm.

He, of all people, knew that Thom Arthur was not a cold or indifferent man, that he loved music and enjoyed friendship. Much of his moroseness was due to the passing in Scotland five years earlier of John's lovely and talented mother, Jeannie. In Scotland father and son had played duets on the violin and enjoyed each other very much. John loved his father.

Had the elder Arthur, upon the clasp of hands, said one word that indicated he desired John to stay, his son, holding back the tears, would have unpacked then and there. But wise Thom, who had confidence in his son and knew that he would mature more quickly in the world beyond Toronto, said nothing.

The year was 1906 in the golden era of the theatre. "The Scarlet Letter," "Brewster's Millions," "Peter Pan," "Mlle. Modiste" and "The Red Mill" were enthralling playgoers. The idols of the day were Maude Adams, Nazimova, Geraldine Farrar, Richard Mans-



JACK ARTHUR

field, Fritzi Scheff, Anna Held, George M. Cohan and Montgomery and Stone.

Single reel movies were used as "chasers"—the last act—in vaudeville shows but films were gaining in attraction and stores were being converted into places of exhibition.

John Arthur, armed with his instruments, set out to join Raymond & Poore's Repertory Company in Kalamazoo, Michigan. The obstinacy which had sustained him was gone and his heart was heavy because of the feeling that he and Thom were not fully reconciled.

Thom's deliberate failure to impede his journey propelled John into a variety of professional experience that was to determine the nature of his future in the years that followed. In those years he won renown in the theatre capitals of the world and the tribute of its leaders as a conductor, producer and creator.

John—Jack Arthur—became the personification of show business in Canada and chief exponent of the principle behind the successful growth of Famous Players—popular entertainment.

The waving of the magic wand
(Continued on Page 12)

Yuletide Greetings

from the

Motion Picture
Censorship and
Theatre Inspection
Branch

★

TREASURY
DEPARTMENT

Province of Ontario

★

L. M. FROST
Provincial Treasurer

Season's Greetings

★

JOHNNY POOLE

and the staffs of

PARAMOUNT
POSTER SERVICE

and

METRO DISPLAY SERVICE

243 CHURCH STREET
TORONTO

SEASON'S
GREETINGS

AND

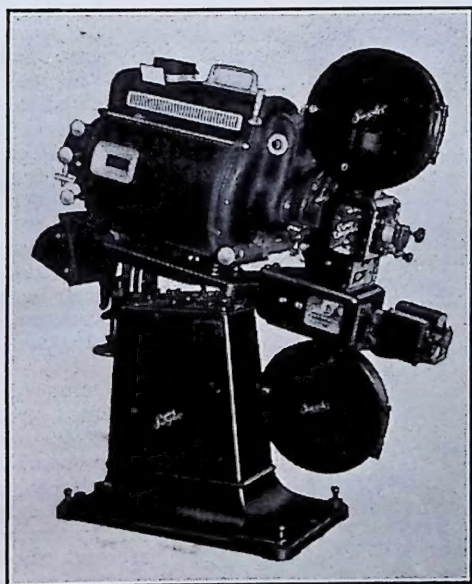
BEST WISHES

FOR

A PROSPEROUS
NEW YEAR

★

Associated
Theatres
Limited
TORONTO



Yuletide Greetings

COMPLETE PROJECTION AND
SOUND EQUIPMENTS

GENERAL THEATRE SUPPLY COMPANY

104 BOND STREET,

TORONTO, CANADA

BRANCHES

Montreal

Winnipeg

Vancouver

that symbolized his profession caused popular entertainment, Famous Players and his personal eminence to grow at the same time, since each was an inseparable part of the other. Out of the union of his talents came several forms of theatre presentation, all new to Canada and one, compact opera, new to the world.

"A Canadian Ziegfeld," they called him. Local reviewers were reduced to the phrase, "Jack Arthur surpasses himself."

He was sought to take his place among the greats of the theatre in its world headquarters, New York, with promise of fitting remuneration.

That's a story that belongs later in this account.

JACK Arthur had his first meaningless look at this world on Sword Street, in the Dennistoun section of Glasgow, Scotland, in which country both his parents were born, and his speech still gives occasional evidence of it. Thom Arthur, his father, followed the family craft of baker and confectioner, often allied endeavors in those days. Jack's musical inclinations came to him naturally from his mother, known professionally as Madame Gifford, a concert singer of note who toured Scotland with Sir Harry Lauder's company. He started his musical career with a quarter-sized fiddle at three and gave his first recital when he was five years old. His first stage appearance was made in the arms of his nurse, while Madame Gifford sang to him.

At seven, accompanied by his toys and togged in a Little Lord Fauntleroy costume, he joined Lauder's tour as a child prodigy and he remembers sharing a railway compartment with the comedian. Lauder, in the absence of Madame Gifford, was charged with the safety of her son and, due to the lad's liveliness, was none too cheerful about the assignment. The theatre became so much a part of his life that when he was taken to church for the first time, he caused a sensation by shouting impiously, "What time does the curtain go up?"

Music came so easy to him that he decided that he would rather be a school teacher, an idea that grew out of admiration for his mentor, Craig by name, a forthright fellow who excelled in athletics and believed in after-school solutions, via the manly art, of physical feuds among his pupils. The Glasgow schools held scholarship contests and Jack came 13th out of 25 chosen. The passing of his mother changed his course. Thom had always talked vaguely of moving to Australia and the desire to leave be-

hind the scene of his sorrow caused him to make up his mind. But he chose Canada.

The HMS Pomeranian docked at Halifax after nine days and the Arthurs went on to Toronto, where the elder took a job at his trade, registered the younger at Victoria Street Public School and arranged for the continuation of his musical education.

Not long afterwards Thom opened his own shop on Queen Street East, won distinction for his oatmeal cakes and meat pies, joined the Sons of Scotland and a group interested in keeping alive the memory of Robbie Burns by frequent readings of his immortal poetry.

The year after his arrival Jack was entered in competition for a scholarship at the College of Music, predecessor of the present Toronto Conservatory of Music, and triumphed unexpectedly, since he had not been practising.

Toronto had fewer musical artists in those days and the young virtuoso's victory led to regular engagements as an assisting artist. In popular demand by orchestras, his flair for leadership soon asserted itself. When he was 15 years old he organized and conducted a 45-piece orchestra which gave three public concerts.

Jack rated himself quite a lad musically and otherwise until Thom chipped his enamel and

with silence inspired him to invade other and more distant haunts of his profession.

SO now Jack Arthur, the semi-prodigal son, was a troupier with Raymond & Poore's company and, in spite of the last-billed partner's refusal to award the post of conductor to an unproved musician he hadn't even heard, it didn't take the tyro long to fit into life on the road. Poore had offered him a spot among the second fiddles but the ex-prodigy, with youthful pride, said no. Said no, mind you, with his fingers crossed, for he had arrived with three dollars in his pocket and too much pride to write home if necessary. Poore's compromise between conducting and second fiddling was first fiddling and Jack took it.

This Poore had played with John Phillip Sousa's band and knew a good musician when he heard him. The good musician was Jack and he heard him practising between shows. Jack's reward was a solo spot between acts, with no change in his status as a pit scraper. But there was compensation.

Poore, with seeming helpfulness but understandable vigilance, always stood with the ticket taker as the patrons entered, leaving in enough time to prepare himself for the stage with costume and makeup. Jack was nominated to replace him during the pre-curtain period and with the task went the right to wear Poore's \$400 diamond shirt stud, which gleamed under the lobby lights and won so much attention that its temporary wearer strutted standing still. Then, of course, there was the daily ego-nourishing street parade. For Thom's offspring was still boy enough to know that money wasn't everything. Not if you could parade down main streets every day in a Zouave costume—baggy pants, red velvet vest and Turkish fez. No siree!

Ten weeks later the show closed in Ashland, Wisconsin. Jack, whose differences with his father had evaporated through correspondence, decided he liked being left to his own devices and vices. He was, in the preferred phrase of the craft, "at liberty."

Less than two weeks later, after answering an ad in Billboard and being promised the return of his fare, he set out for Hickman, Kentucky, to join Eisenbarth & Henderson's Floating Palace, a real honest-to-gosh showboat, the largest on the Mississippi. Having developed the usual improvidence of the trouper, he had borrowed money, added it to his own, bought a railroad ticket and sat up all the way.

At Union City, Tennessee, where he awaited a change in trains, there was a map of the

(Continued on Page 23)

Jack Arthur Presents -

(Continued from Page 10)

Young Virtuoso, Age 11; Native Habitat, Old Scotia; Locale, Glasgow; Year, 1900



Jack Arthur, carrying proof of his profession, wearing proof of his eminence and holding proof by the leash that, regardless of fancy garments and long-hair leanings, he is all boy. Or was the pooch a prop?



*The Season's
Greetings*



**TECHNICOLOR
MOTION PICTURE
CORPORATION**

HERBERT T. KALMUS

President and General Manager

TWICE TOLD

TALES

FROM



Flees Fowl World Does Daley's Polly

Make way for a mourner, brother. Get out your hanky. The sad news is here. It's late but it's here. Tom Daley's Imperial Polly, a veteran of show business, has passed on to parrot paradise.

They say it came in with the first furniture. No one knew its age. Every night Tom went over to its cage to say good-night and spend a few minutes chatting. They were probably disputing which had been longer in the business.

For over twenty years Polly cracked sunflower seeds on the mezzanine and squawked at kids who tried to steal them. Why, in a few years the bloated birdocrat would have been eligible for the Canadian Picture Pioneers.

It seemed to be always shaking its head and pondering the people who directed sweet and stereotyped phrases at it. Perhaps it was meditating on what fools these mortals be. It studied them with one blase eye. A long time ago a no-good guy jabbed a pencil into the other. On one occasion Tom, who likes parrots and has one at home, put the bounce on a heel who pushed a lighted cigarette into the cage.

It was found dead one morning. Likely bored to death from hearing "Pollywan'acracker?" flung at it thousands of times per week. Who wouldn't be?

Strange Thinking Of Gin Rummers

Saturday afternoon, when all is peace and quiet On the Square, the gin rummy devotees have at each other with the pretty pictures. There's usually a couple of games going.

The way gin rummy addicts think is something that puzzles plain people. Last Friday afternoon some gin rummers were talking.

"I hope it rains tomorrow afternoon," said one. "I'll play gin rummy."

"But," said the second, "you play rain or shine, so you'll play just the same, won't you?"

"Oh, sure," answered the first one. "But if it rains I won't eat my heart out!"

Film Peddling Ain't All Fun

Selling films in the wide open spaces is no cinch. The boys beat their way back to the backwoods, come hell or high water, and they don't always come back with an account.

One film salesman, to listen to him tell it, had quite a time with a theatre man in a remote town. The railroad only reached to within 20 miles of the place. The theatre man featured stage shows and though equipped for films, had resisted all attempts to be sold.

The salesman got off at the train stop. "I represent United Artists," he told the theatre man over the phone. "Who?" asked the man. "United Artists," was the reply. "That's Mary Pickford, Charlie Chaplin, Korda and many more."

The salesman was told to wait at the station to be picked up. When the theatre man got there the salesman opened up about films.

"Films?" shrieked the showman. "I thought they were a vaudeville troupe!"

And he beat it home.

It Didn't Mean a Thing . . .

George Giroux, field man for Technicolor, spent some time joshing with the boys On the Square last week. George is on his semi-annual loop of the continent and the boys are always glad to see him, knowing that he brings news of people and things in far-off places.

He used to sell films years ago and he told about the exhibitor who suddenly began to bombard the distributor with wires, etc., claiming that his print hadn't arrived. The distrib investigated and wired back that his schedule for that date was marked plainly with "Nothing Available."

The exhibitor got on the phone then and took up the cry again. "Where is my print of 'Nothing Available'?" he demanded. "I've got it advertised all over town. Even my marquee is ready and it reads: 'Nothing Available'—with an all-star cast! You better ship the print right away or I'll sue your head off!"

Anyway, It Had A Happy Ending

An exchange man, it was told during a recent confab, had agreed with an exhibitor that if the receipts reached a certain sum the theatre would hold over. The exhibitor checked the box-office close to closing time and was convinced that the holdover was out.

Imagine his surprise when he learned that last minute business was enough to exceed the agreed sum. The exchange man dropped in that night and the holdover was settled.

It wasn't till later that he learned what happened. The exchange man had questioned the cashier and, finding the receipts \$19 short of the necessary sum, pushed \$20 through the boxoffice window!

Which Way is the Casting Dep't?

Al Williamson, who writes the People Tell Me column in the Vancouver News-Herald, recently reported this to his readers:

"LOOK-ALIKES: Any time Hollywood makes a picture on the life of Wallace Beery, the producers should grab Gordon Lightstone, Canadian manager for Paramount. He has been here for the past week from Toronto. He is the Wally Beery of 15 years ago."

We don't believe the follow-up report that Mr. Beery, having been shown the item and a picture of Gordon, is after Williamson with a horsewhip.

Real Kidding On the Square

During the war Jaunty John Cohn of Movie Quiz was having conversations with Harry Mandell, comptroller of 20th Century Theatres, about snags in a certain account receivable. Johnny wrote Harry a letter on the subject.

Not one to pass up a fighting phrase, John added, underneath the date, the line grown so popular at the time: "One Day Nearer Victory."

Back came a reply from Mandell, stating that the matter would be cleared up in due course. Underneath the date it said:

"One Day Nearer Payment."

Now Tell Us, What's a Distrib?

At a luncheon of the Associated Motion Picture Advertisers in New York, Harry Brandt, president of the Independent Theatre Owners Association, described an exhibitor thusly:

"An exhibitor, contrary to any previously established thoughts, on the matter, is a fellow who buys something he doesn't want, from somebody who hasn't got what he is trying to sell, and who doesn't deliver what he hasn't got, at prices he can't afford, plays them to audiences which don't come—and winds up his year with a big red mark on his ledger and a terrific winter in Florida!"

You Can't Kid The Customers

The patrons are becoming aware of the bickering over the quality of the current Hollywood product. With the daily press sticking its nose into this inner trade problem the question has become public property.

A manager reports this tale by his head usher. The latter was summoned to shush two talky customers.

"Would you mind not talking?" he asked. "You're disturbing the other patrons."

"Oh?" cracked one of the gabby boys, "is everybody asleep already?"

Old Man Ribber

Joe Meyers, Allied booker, by his excessive good nature, attracts gags. And Ken Johnston, manager of the Palace, Galt, is a fellow who knows how to create one that fits.

Meyers had been having his front choppers excavated and, substitutes not having arrived, had been moving around with a lone one to support a smile. He looks like a skinny elephant with one tusk. This did not escape the eye of the observant Ken.

It was shortly after Ken went back to Galt that Joe received a toothbrush from him in the mail. The brush had one lone bristle on it.

I observed the brush sticking out of Joe's pocket and he told me the story.

Reasonable Question

Herb Allen of Premier Operating, 34-theatre circuit, and Arthur Cohen were walking along when an Independent exhibitor in the distance caught their eye and was fitted into the conversation.

"That fellow," said Herb, "makes more money playing old pictures than we do playing new ones."

"With your buying power," asked Arthur, "can't you make the exchanges sell you older pictures?"

(Continued on Page 30)



**BILTMORE
THEATRES
LTD.**

TORONTO

**Holiday
Greetings**

from

**TIVOLI
THEATRE**

Toronto

A Merry Xmas

to the

**War Veterans
of the
Canadian Motion
Picture Industry**

HARRISON LEHRER, K.C.
Toronto



**TOM DALEY—
IMPERIAL THEATRE
—TORONTO**

Season's

Greetings

Best Wishes

from

**VICTORY
THEATRE**

SID. KARLAN,
Manager.

CAPAC

**COMPOSERS, AUTHORS and
PUBLISHERS ASSOCIATION
OF CANADA**

COMPLIMENTS
OF THE
SEASON

**JACK
ROHER**

**Season's
Greetings
to All Members
and Prospective
Members**



**CANADIAN
PICTURE
PIONEERS**



formerly

CANADIAN PERFORMING RIGHT SOCIETY

To Our
Friends
in the
Industry
The Season's
Best

Season's Greetings

**J. JOHN
SHULMAN
& CO.**

Chartered Accountants
TORONTO

All the Best

from

**BEN
FINKELSTEIN**

TORONTO

**ALBERTA
THEATRES
ASSOCIATION**

MATT PARK, President
WETASKIWIN

L. J. CHOWN, Secretary
CALGARY

Future of the

NATIONAL FILM BOARD

WITH the departure of John Grierson from the National Film Board, which he organized in 1939 and guided until his resignation became effective on October 31st, that organization is once again drawing the attention of legislators and the press.

Grierson, who is setting up International Film Associates, an organization with headquarters in Ottawa, Washington, London and Prague, was honored for his work at the first meeting of the Board's governing committee presided over by its new chairman, the Hon. Brooke Claxton, K.C., Minister of National Health and Welfare.

The meeting adopted the following resolutions:

"That the National Film Board place on record its appreciation of the outstanding services rendered to Canada and to the Board by Mr. John Grierson who has recently resigned as Government Film Commissioner. Owing to his successful efforts Canadian films have become more widely known and appreciated and have been an important factor in mak-

Government Movie Agency Faces a Number of Problems and Some New Horizons

ing our country better known to our own people and throughout the world."

No successor to Grierson has been named. Ross McLean, deputy national film commissioner, has assumed Grierson's responsibilities temporarily.

While the activities of the Board did not meet with definite opposition from members of the House of Commons, legislators with every party affiliation have shown marked curiosity about its work, policies and financing during each wartime session. Criticism was answered satisfactorily and even those who found fault with one phase or another of NFB activities agreed that it was performing valuable service.

In the minds of many the Board was a wartime organization and the presence of peace has led to interest in its future on the part of legislators, the press and the motion picture industry. It is the contention of many exhibitors that the National Film Board's 35 mm. theatrical shorts, the Canada Carries On and World in Action series, do not sell tickets but they have been given an outstanding amount of playing time as a matter of patriotic urgency. Yet the World in Action series, distributed throughout the world by United Artists, received as much playing time in the United States as others of the same type.

It has become evident that the work of the Board will continue on the same scale, with an emphasis on peacetime topics. Its first two such subjects, "Music in the Wind" and "Toronto Symphony," have attracted many telephone enquiries from patrons, according to theatre managers.

THE press of Canada, with few dissenters, has devoted reams of editorial praise to the NFB's theatrical and non-theatrical films during the war.

Recently the Financial Post grudgingly admitted that "we suspect that a good case can be made for continuing the work of the National Film Board in some form" in an article headed "National Film Board Needs Curb." The editorial echoed past criticism of policies and expenditures while admitting that "During war years the National Film Board has undoubtedly done some useful work in public information; in the mobilizing of public opinion in support of national goals."

"But Mr. Claxton and Parliament should take a very close look at this operation," the editorial states. "The Canadian taxpayer can very properly ask for a detailed answer as to what he is getting for the \$3 millions of NFB film turnover disclosed by Government accounts in 1943-44. (Accounts for 1944-45 are expected to show a much higher figure.) He can properly have an interest in the work of the NFB's 785 employees. The government motion picture bureau in 1939 employed 40.

"The Canadian taxpayer will also be interested in finding out more about the elaborate wanderings back and forth across Canada and to the far ends of the earth of National Film Board producers, pictures takers, sound crews, camera assistants, producers' assistants and assistant assistants.

"True, picturemaking involves much travel, much equipment and considerable personnel. But the Canadian taxpayer can properly wonder if our Government has underwritten picturemaking on the grand-scale Hollywood manner.

"It is undoubtedly very pleasant for a coterie of young Canadians with interests in the glamorous field of the motion picture to have this publicly financed playground in which to exercise their talents, real and supposed. Undoubtedly some Film Board graduates will find broader scope in Hollywood."

Asking for a "frank dissection of the National Film Board as it is today," the Financial Post wants to "see the National Film Board cost picture put up against the cost picture of some commercial film producing outfit. The film industry is certainly not without some costing techniques that would give us Canadians some idea whether we are getting a fair money's worth." It opposes erecting the proposed studios at Hull until this and the NFB's future course of action is explained.

THE recent report of the Hon. J. L. Ilesley, finance minister, gave the National Film Board's 1945-46 allocation as \$1,853,340, an increased amount over the previous fiscal year. The value of the Board's work reaches a much greater sum, since films made for various government

departments are included in their allocations.

Inability to sum up the Board's financing led the Hon. W.E. Rowe to suggest during the early 1944 session of the House that moneys involved in services to government branches be turned into a consolidated revenue fund. "No doubt the money has been spent," he said, "but we sit here and struggle by the hour to find out how it is spent." He pointed out that the general estimates dealt only with 25 salaried people, which were passed, but that the NFB was actually paying 375. He added that he was not making any charge in connection with the spending of the money but that a clearer picture should be offered.

The Hon. L. R. LaFleche, then chairman of the Board and Minister of National War Services, answered that a combined budget would not be good accounting practise and that the present method had been in general governmental use for years.

In July, 1943, a request of E. G. Hansell for information as to the amount of money the NFB got in rentals from theatres up to May 31, 1943, was denied. Mr. LaFleche explained that the NFB "is in some respects in competition with commercial companies" and that it was in the national interest that it had full right to make as good a bargain as it could. The information if made public would place the Board at a disadvantage. Gordon Graydon said that "in the public interest" was being stretched too far.

In May, 1944, during the debate in which the Hon. E. W. Rowe criticized NFB accounting methods, it was revealed that NFB rentals for the previous year had been \$123,000. Rentals during the last fiscal year amounted to \$100,000.

It is estimated that the NFB has produced over 3,000 theatrical and non-theatrical films for distribution in Canada and abroad since its inception. It maintains three distribution divisions—Canada, United States and World sections—and a rural and trade union circuit in Canada. The 1944 audience of NFB non-theatricals is stated as 6,400,000.

GOVERNMENT departments are being pruned from a standpoint of manpower just now. Reduction in personnel, it is said, may reach 20 per cent and the NFB will likely be affected also.

National Film Board production costs, according to the output and extent of distribution, are not exorbitant when com-

(Continued on Page 22)



The Manager and Staff of Imperial Bank of Canada, Dundas and Victoria Sts. Branch, Toronto, extend to all their friends the Season's Greetings and best wishes for the coming year

Season's
Greetings

JOE ROSENFELD

of

Rosenfeld & Allen

Barristers and Solicitors

72 CARLTON ST.

Toronto

Compliments
of the Season

TOM MASCARO

CAPITOL THEATRE

Belleville

Greetings

TO ALL MY FRIENDS
IN THE INDUSTRY

JOHNNY COHN

Christmas
Greetings



TO THE TRADE

**B & F
Theatres Ltd.**



SAM FINE

SAM BLOOM



Season's Greetings

BILL CUPPLES

Granada Theatre, Dunnville

My Very Best
This
Christmas

**SYD B.
TAUBE**



DOMINION SOUND
EQUIPMENTS
LIMITED —MONTREAL

**MERRY
CHRISTMAS**
and
Best Wishes
for the
NEW YEAR



Season's Greetings

To Our Friends
Everywhere

—
**Joseph M. Franklin
Myer Herschorn**
—

THE FRANKLIN &
HERSCHORN THEATRE
CO. LTD.

Saint John, N.B.
Halifax, N.S.
Dartmouth, N.S.
Yarmouth, N.S.

SEASON'S GREETINGS
TO ALL EXHIBITORS
FROM HERE TO
HALIFAX

•
RUSS. McTAVISH
CAMBIE THEATRE
Vancouver, B.C.

Happy Yuletide

**SAM'S
DELICATESSEN**

MICKEY FIRESTONE
6 Dundas E., Toronto



Greetings

from the

**NIAGARA
CENTRE
BUNCH**

HYMAN FREEDMAN
SAM FREEDMAN
BEN PAPE
HILLY YUDEN

Compliments of the Season



MOTION PICTURE THEATRES' ASSOCIATION OF ONTARIO

ARCH H. JOLLEY
Secretary

21 Dundas Square

Toronto

*Best Wishes
for the
Holiday
Season*



**JOSEPH B.
DANSON & SONS**

GENERAL INSURANCE
UNDERWRITERS

Joseph B. Danson
W. Bertram Danson
Barnett J. Danson

4 ALBERT ST. WA. 8673
Toronto

Season's Greetings

**KAPLAN
and
SPRACHMAN**

ARCHITECTS
305 Dundas St. W.
Toronto

Greetings

TO ALL MY FRIENDS
IN THE INDUSTRY
OLD AND NEW

**TOMMY
MARSDEN**

Imperial, Toronto



Greetings

In this the first
peaceful Christmas
in years



May they be
without end

PERKINS
ELECTRIC
COMPANY LIMITED
877 VICTORIA STREET TORONTO 3027 BLEURY STREET MONTREAL

The Blue-Nosed Man in the High Hat

"NO MAN ever lived," wrote Josephus Daniels in the New York Times, "who was wise enough to be a censor."

This exceedingly truthful observation and others like it have never stopped self-appointed guardians of public morals and taste from trying. The various customs, philosophies and points of view that are part of the individual culture of each country have, naturally, considerable opposition, for part of the charm of life are its differences among peoples of separate groups, communities and nations.

The moving picture, endeavoring to satisfy all, is a natural target. Any form of criticism can win adherents in a minute. The moving picture, in fact, is the only medium of public intelligence and entertainment that is subject to both censorship and prosecution. The point has been made that censorship is unconstitutional, since a person is presumed innocent until proved guilty, yet the principle is reversed in the case of the moving picture—and the moving picture alone.

Moving picture authorities do not object to censorship but there are private citizens and public men who feel that it is a dangerous procedure.

The late Al Smith, when governor of New York, urged the state legislature to abolish the Motion Picture Commission. His message, in part, read:

"Foremost among many useless activities of the government is our attempted censorship of moving pictures. Censorship stands in open opposition to the American idea of freedom and liberty. We have sufficient laws to punish those who outrage public decency. If we haven't they should be enacted. But the arm of the state must never reach out against freedom of speech or freedom of the press, and the exhibition of moving pictures is not far removed from those fundamental liberties we have sought to guarantee every citizen. It will be no backward step, because the censorship of moving pictures was caught in the mad scramble to censor everything a few years ago."

Moving picture censorship, established temporarily in many places while the industry was establishing its own production code, has grown into permanent status. More than that. Today such boards show an annual operating profit and film men, though they accept them, wonder if part of their function is to

He's Prowling the Land Again and Prodding People Into Protests

provide revenue as well as discipline. It has been suggested that fees should be reduced when a considerable profit accrues on the grounds that censorship should be a service only.

The industry, however, would settle for efficient censors with some understanding of the costliness and difficulty of motion picture production—and with sufficient confidence in their own judgment to refuse to be swayed by outside opinion.

IN his book, "Decency in Motion Pictures," Martin Quigley, who drew up the original Production Code, quotes Brooks Atkinson of the New York Times as follows:

"It is one thing to deplore the theatre's lack of fastidious sensibilities. But to maintain that the theatre should be devoted to

the fine aspects of the human race is to imply that the human race is innocent of corruption. The function of art is not to promote a code of standards or to establish social ideals but to tell the truth about all the people who inhabit the world. What is, is, and if we are ever to get anywhere with enlightened civilization we must know the full truth."

Somewhere between Mr. Atkinson's opinion and Mr. Quigley's disagreement with it on the grounds that "exposure is not a cure-all" lies the proper policy in censoring motion pictures.

But who is to apply that policy according to the points of view of the various geographical divisions in which censorship boards operate? Censors are not asked to provide qualifications

but it is presumed that they have a common sense and democratic view. In most cases several censors serve under a chief censor and on occasion private persons, specialists on the subject of a particular movie, are called in for advice.

But it's like a wedding without a groom. No censorship board in Canada has a representative from the motion picture industry within its jurisdiction to provide the point of view of the producer and distributor of the film. Believe it or not.

Demands for censorship have excited such cities as Toronto, Montreal, Winnipeg and Vancouver these past few years, most of them arising from the wave of juvenile vandalism. Civic legislators, in an endeavor to distract attention from their own inability to settle things in their communities, have in some instances been the leaders in such agitation.

Any ordinarily intelligent observer knows that juvenile crime is a manifestation of conditions which exist at home rather than the theatre. O. J. Silverthorne, chief censor of Ontario, in an en-

(Continued on Page 33)

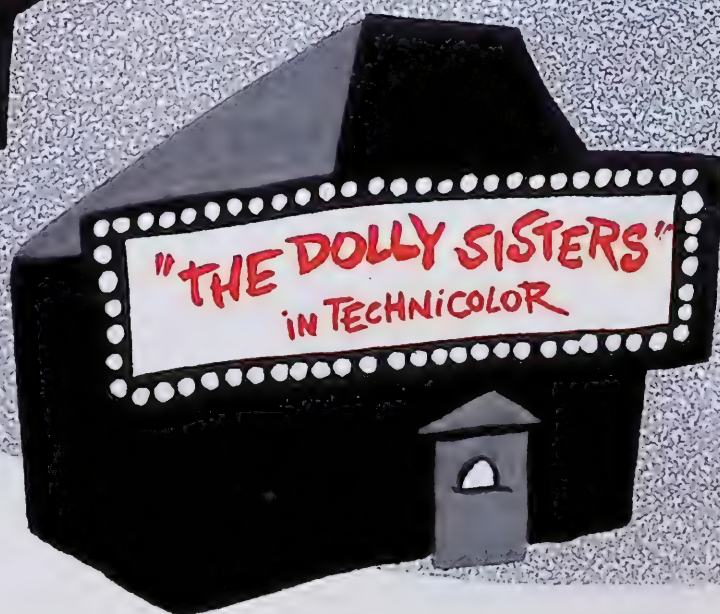
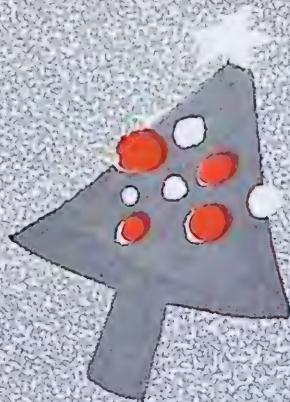
Who Says Parents Know Best?



Winnipeg Tribune

A Merry Christmas

IN EVERY HOUSE



Christmas IN THE LAND



LET'S FINISH THE
JOB! VICTORY LOAN !

T. Sharpe Prexy Of Ex Union

(Continued from Page 5)
secretary-treasurer by acclamation, a post which was combined with that of business agent.

Executive board members elected were Sam Shapero, Warners; Max Applebaum, Warners; Ann MacLean, Regal; Betty Samuels, Regal; Catherine Gillies, Warners; and James Fletcher, Warners.

William P. Covert, international vice-president of the IATSE conducted the meeting and there were spirited contests for the various offices.

Negotiations are proceeding with several exchanges for union recognition.

Skouras Accepts Garner Award



20th Century-Fox President Spyros P. Skouras is seen here accepting Silver Statuette awarded by Parents' Magazine to Peggy Ann Garner, 20th-Fox star, in recognition of being the "Most Talented Juvenile Motion Picture Star of 1945." Award was made to Miss Garner for her Francie in "A Tree Grows in Brooklyn" and Judy in "Junior Miss."

Phil Wilcox of Parents' Magazine is seen here making the presentation.

Future of the Film Board

(Continued from Page 16)
pared with what commercial companies spend for industrial and other films, enquiries reveal. The question in the minds of many is whether its program was expensive because of the quick and extraordinary job required due to war or if it reflects Canada's maturity as a nation and, tied to the latter, warrants continuation on its present scale.

There is no doubt that the National Film Board is here to stay and, in its proper measure, will prove its worth in peace as it did in war. The keen interest in imitating it on the part of other governments is almost proof of that.

But what attitude the Canadian exhibitor ought to take towards its theatrical shorts is one that has him thinking these days. Should he be forced to play the series or none or should he be permitted to select those he considers will have definite interest for his patrons? Should Canadian-made shorts win his preference regardless of how they compare with those of commercial producers or should they be made to stand up under ordinary standards of competition?

These are but a few questions that arise from the manner in which the reconversion period has affected the public mood.

Best of
The Season

INDEPENDENT
POSTER
SUPPLY

MURRAY SWEIGMAN

Season's
Greetings

MAX PHILLIPS

REGENT

Showplace of Sudbury

A Merry
Christmas
and Many
Happy New
Years

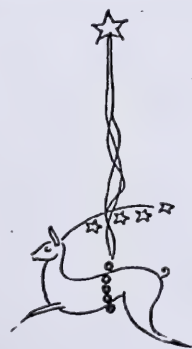
WIN BARRON



For the
Peace
granted unto us
May we be ever
grateful

★
Charlie Cashman

PHOTO ENGRAVERS
AND ELECTROTYPERS
LTD.



Film
Delivery
Service
Ltd.

★
Charlie Mavety

The
Season's Best

SUNCLO
PRODUCTS

TORONTO

A
MERRY CHRISTMAS
and a
HAPPY NEW YEAR
to all

★
Lloyd S. Gurr
CENTURY THEATRE
Hamilton, Ont.

continent on the depot wall. He traced the distance between Hickman and Toronto with his finger and shivered a little. It was a long way from home for a 17-year-old lad with 15 cents in his pocket, ten of which he was about to be spent for coffee and doughnuts.

Arriving at Hickman, he left his bags and instruments, which now included a trombone, in a hardware store and walked to the docks. As he arrived a thrilling yet almost dismaying sight met his eyes. There, in all its marine magnificence, came the showboat!

He caught the excitement of the waiting natives as it docked. Soon a fine-looking man with a well-trimmed gray goatee and the grandest of grand manners disembarked and strode majestically in his direction. He was Eisenbarth, a showboat captain from Captainville if there ever was one. His intended employee recognized him from the picture on his letter—as if Eisenbarth needed such identification!

The man's impressiveness shrunk his newest recruit's ego and for a moment the world grew much too big for him. He became conscious of his age, size and weight, the last being under 100 pounds. During that flash of self-doubt the Captain marched by. Jack just couldn't muster enough nerve to introduce himself.

He did later and found him a fine person. Jack took charge of the 14-piece orchestra, "especially augmented for the occasion," as the phrase of the day had it, and quite a thing, for a good-sized group consisted of nine pieces and most of six. The showboat was a troupers' paradise, for there were not the daily "two perfs" of musical comedy or "four perfs" of vaudeville but one show each evening. There was much variety in each show and changes of bill on each date.

Jack, with a chance to play each instrument, conduct and deliver a solo between acts, received a thorough schooling. He learned things he hasn't forgotten since, among them production, tempo and personal speed, for everyone carried out a variety of tasks. Audience tastes varied at each stop and had to be taken into account. It was the most enjoyable training a troupers could have.

Ten months later, a full-fledged showman in his own mind and almost in fact, young Mr. Arthur returned to Toronto, challenging all assignments and barring none.

The return of the local boy who, in his own mind, had made good was something to see—and he was going to make sure the stay-at-homes of his calling and the yokels would see it.

The junior Arthur exterior was encased in the latest fancy-cut

overcoat, the type which distinguished the dudes of the day. This was topped by a brown derby, below which a big cigar proclaimed his prosperity. From one hand hung a red-plushlined

Three weeks later, when the novelty of needling the natives had lost its flavor, Jack was away again. This time it was as musical director for "Uncle Josh Sprucesby," a post for which he

Jack Arthur Presents -

(Continued from Page 12)

Spick and Spangled



Four years after the minstrel boy to the musical wars had gone, his alto horn beside him, along with his trusty fiddle, he found himself with the Primrose Minstrels of song and story. This is a section of a photo taken in 1909 outside the Whitney Theatre, Ann Arbor, Michigan, when the company had ended its street parade and was about to begin its concert.

The musical units of such shows had both band and orchestra leaders, the former leading the street parade made up of wind instrument players and the latter conducting the pit orchestra which accompanied the performance. The latter distinction belonged to Jack Arthur who, however, took his place in the street band.

Arthur is shown in the inset, he having appeared in the photo (too large to reproduce here in its entirety) on the other side of George Primrose, the man in the derby hat, impresario collar and noose-like tie on the extreme right.

double fiddle case costing \$40, the first and only one in Toronto.

His manner, translated into words, would have been "Cheer me, boys, cheer me!"

"And get this," he reminisced like a man who knows how to laugh at himself and has done it often, "in my pocket was my entire bankroll, which I yanked out every chance I got. It was \$300—all in one dollar bills except for a twenty on the outside. I made sure I saved that money because I thought a lot about impressing the locals. What a ham! I three-sheeted every musician in town."

had been signed by Hanks & Frazer on the recommendation of Eisenbarth. They had five companies on the road, each of which contained a scene now a classic of show business—the hero tied to the sawmill and saved in the nick 'o time.

Not until 1907 did he really see the continent. That year he was orchestra leader—"professor," such were addressed with respectful jocularity by the actors—for "Along the Kennebec," which travelled and played along the Northern Pacific route to California and returned via the Southern Pacific. It played one-

night stands, with Jack doing his violin solo between acts, an interlude demanded of him by every prospective employer.

Then back home from June to Christmas, during which time he was occupied in various ways musically. By day he plugged Shapiro-Bernstein music in Simpson's department store for eight dollars weekly, the major benefits deriving from the dance engagements which originated through the job.

The road called again, this time for a year as leader with the forever-famed George Primrose Minstrels as musical director, an enviable niche in the eyes of his fellows of the waving arm. He had reached an understanding about a joint future with a young lady named Coral McFarland, an agreement without endorsement by her parents, who did not favor their daughter sharing the uncertain existence of a troupers.

Nevertheless they planned to marry when the show played Toronto and did with parental blessing based on a promise of more stationary habits on the groom's part. Primrose presented them with a silver tea service in behalf of himself and the company and the orchestra played the leader home from the theatre to the east end of the city.

Coral, ill for several years, passed away in what should have been the prime of her life. Their only child, Helen, is today the wife of Billy McLintock.

The show closed in Atlanta for the season and Primrose organized a troupe of 20 to play in and around New York for six weeks in situations booked or controlled by the William Morris office, then rising to dominance in the field. In New York Jack was just another musician but that in no way diminished the thrill of the big time. They played in the Sophie Tucker and Joe Welch. The latter was appearing in his famous skit, "Ellis Island."

It was 1909 and quite a year, for Peary beat Cook to the North Pole, a victory still disputed by historians; Carl Laemmle made "Hiawatha," his first production in the war against the patent combine; the first film color process, Kinemacolor, was demonstrated in London by Smith and Urban; and the Chicago Tribune denounced movies as a corrupter of youth.

Jack Arthur's Broadway neighbors were Forbes-Robertson, Yvette Guilbert, Texas Guinan, Lillian Russell, Nora Bayes, Eva Tanguay and Webber & Fields, among others. Their fans were looking at "The Passing of the Third Floor Back" and "The Wizard of Oz" among the plays that were challenging posterity, and like as not whistling "By the Light of the Silvery Moon," "Put On Your Old Gray Bonnet" and "Has Anyone Here Seen Kelly?"

(Continued on Page 26)



MILDRED
PIERCE

PRIDE OF THE
MARINES

Too
Young
to Know

Danger
Signal

XMAS IN
CONNECTICUT

WARNER BROS. PICTURES

Jack L. Warner, Executive Producer



a
Xmas
preview
and
review
of
warner
gifts
for
you!

and we
do mean
GIFTS!

Mary Pickford, Blanche Sweet, Fatty Arbuckle, Maurice Costello and Henry Walthall were hacking a path for movies through the entertainment world and "Gertie the Dinosaur," the first animated cartoon, was starting something that Walt Disney is furthering today and is far from over.

Jack had promised Coral's parents that he would settle in Toronto after the company's season was over and he did. He returned to the serious study of music at the Hambourg Conservatory, helping to pay his tuition by teaching, and occupied a desk with the Toronto Symphony Orchestra, then growing into an exclusively professional organization under the late Dr. Frank Welsman.

In 1912 Arthur became musical director for the Griffin Amusement Company, Ontario's leading theatre chain, conducting the orchestra in its Majestic Theatre, which later became the Regent. While there an urgent wire arrived from his friend and former employer, George Primrose. With Lou Dockstader, his greatest minstrel rival, Primrose was rehearsing a united show in Mount Vernon, New York. Conductor trouble was holding it back. They had had three in three weeks. Would Mr. Arthur like to take over?

At the time there was a musicians strike on and the Majestic was out in sympathy, so Jack was idle. Griffin gave him permission, a week's salary and the promise of his job back.

The Primrose-Dockstader show was the most ambitious of its kind, an all-musical effort with 60 voices. "It was a big job," Jack recalls, "and I worried about my ability to do it. But I made out all right and it gave me a reputation in the business." Bound by his promise to Griffin, he did not take the show into New York for its grand opening there but returned to the Majestic.

He didn't know it then, but that was not to be the only time he was close to taking his place among the top few in the home of the big time.

TORONTO was growing theatrically and the first two decades of the new century saw many theatres arising. In 1914 Loew's Theatre was opened, with an additional theatre, the Winter Garden, on its top storey. Shortly after the opening Arthur became the conductor. It was a novel assignment, for when an actor was finished in the main auditorium on the ground floor an elevator brought him and his scenery and props to the Winter Garden. All sorts of contingencies arose which made resourcefulness needed. That, thanks to his experience on the road, Jack had. "Vamp till ready" became a rite.

Jack Arthur Presents -

(Continued from Page 23)

Later a picture policy replaced vaudeville, with a small symphony orchestra accompanying the film. Once Jack got the feel of arranging and composing music for films he liked it very much.

Movies were cleaning up and growing up. The late N. L. Nathanson, E. L. Ruddy, J. P. Bickle and others had formed a theatre company and acquired the Majestic, changing it to the Regent and inaugurating high-class movie entertainment supported by prologues, presentations and a symphony orchestra. E. L. Ruddy secured Arthur's services as conductor and producer and here, before a nightly audience of 1,600, his fine work, the fruit of his broad experience, won acclaim.

He helped the men behind the enterprise that was to become Famous Players Canadian Corporation prove their theory about entertainment and attracted the interest of other theatre men to the talents that had brought earlier recognition from George Primrose and the rest. The Regent is secure in the history of Canadian entertainment as the foundation of what is now a circuit of 333 theatres and still growing, the Dominion's largest.

Six years after the Regent opened Arthur began his periodic stops in various of the circuit's leading theatres, such as the Shea's Hippodrome, the Uptown and the Imperial. With the change in public taste in favor of the talkies to the detriment of live entertainment, Jack doffed the dress clothes of the conductor and donned the business suit of the administrator. You'll find him wearing the latter garb today in the head offices of Famous Players in Toronto.

But Jack's part in the story of Famous Players was made plain by the late N. L. Nathanson

and J. P. Bickell at an affair that will be vividly remembered by all who were present.

On July 12, 1924, 172 members and friends of the Canadian theatre industry gathered in the King Edward Hotel, Toronto, at the request of Nathanson and Bickell to honor "Mr. John Arthur in appreciation of the devoted and outstanding service he has rendered in connection with the successful development of the Famous Players Canadian Corporation Limited and Associated Companies." So the invitation read.

J. P. Bickell was toastmaster and Tom Bragg chairman of the banquet committee. A distinguished battery of speakers paid tribute to the guest of honor and wires were received from the great of the theatre, movie and musical world, among them the late Marcus Loew, Adolph Zukor and the late Dr. Hugo Reisenfeld. At the conclusion of Jack's speech he was escorted to the balcony, where a 90-piece orchestra awaited his baton for the playing of the overture from "Chu Chin Chow."

Much of that evening's fun had its origin in Jack's fondness for golf, which still endures. A huge papier mache golf ball was trundled in. Jack struck a spring on it with a golf stick and it opened to reveal a mahogany cabinet of exquisite silver—a gift to him.

Almost two years later, in April of 1926, Jack was given another grand party, a bon voyage dinner tendered by N. L. Nathanson on the occasion of the ensuing departure of his musical director for a tour of Europe. The dinner coincided with the 15th anniversary of Famous Lasky and the president told those present that Jack Arthur had been of greater assistance in building the organization than any other employee.

Unknown to the guests and the honored one, those gay and heart-warming occasions, instead of marking continued progress in his career as a conductor and producer, were to be its highlights.

In the next few years the character of show business was to change. The stage, still sharing the show world with the film, was to decline with the coming of the talkies.

In 1928 Jack told the press that "talking pictures are bound to succeed" and that he thought "the orchestra as a picture-playing instrument is just about due for extinction." But he didn't think talkies would oust presentations and said so.

THAT first banquet in 1924 was a great event in the life of Jack Arthur and the social side of theatre business in Canada but it was just part of a story—the story of a rising young man in his thirties and William Randolph Hearst.

The American publisher, alive to every medium of information and entertainment and desirous of important participation, had entered motion picture production. When S. D. Rothafel—Roxy—established a new and vastly appealing type of entertainment in the Capitol Theatre, New York, the tycoon decided to build the Cosmopolitan Playhouse in Manhattan. He asked Roxy where there was a man with enough ability to handle it. There was only one whom he could recommend without reservation, Roxy answered, and he was Jack Arthur of Toronto.

Two of Hearst's representatives came to Toronto and dangled an annual stipend of \$30,000 before Jack. That constituted fortune and, added to its partner, fame, had irresistible appeal for a young man. Together they provided a major argument for a change of employer and locale. Jack went to New York, sat down with Hearst and the result was a signed contract to manage the theatre for two years beginning May 1st, 1924.

The New York that awaited him in 1924 was gay in spite of the death of Victor Herbert and its lights were only a pale imitation of its true brightness. "Abie's Irish Rose," "Old English," "What Price Glory," "The Miracle," "Charlot's Revue" and "Antony and Cleopatra" were pleasing the playgoers, as were Mrs. Fiske, Lady Diana Manners, Paul Whiteman, The Four Marx Brothers, Beatrice Jillie and Gertrude Lawrence.

Douglas Fairbanks, Sr. was popularizing movie athletics in "The Thief of Bagdad," Rudolph Valentino was offering one kind of masculine appeal in "Monsieur Beaucaire" and Milton Sills was

(Continued on Page 27)

Season's Greetings

To You and Your Family
This First Year of Peace

GORDON LIGHTSTONE

showing another in "The Sea Hawk." Puckered lips, vocal cords, gramophones and instruments filled the air with such songs as "All Alone," "I'll See You in My Dreams" and "The Man I Love."

But Jack Arthur was not to take his place in the midst of all that. Back in Toronto the love of friends and home asserted itself and he listened to those who wanted him to stay. He changed his mind but Hearst didn't and sued to enforce the contract. Jimmy Grainger, now of Republic but then sales chief of Metro, which company distributed Hearst's films, intervened and the publisher dropped the suit.

N. L. Nathanson and J. P. Bickell arranged the banquet in Jack's honor. "Had you gone we would have given you a banquet," explained N. L. Nathanson, "so why not because you stayed?"

Was Jack's a wise choice? Time and the talkies proved him wrong, some of us think, in spite of his present importance in the Canadian motion picture world. A half decade after he turned down Hearst's offer stage lights began to snap off over all the continent—except New York. There he would have remained, free to enjoy his creative urge to the fullest, reaping the benefit

Jack Arthur Presents -

(Continued from Page 23)

of his years of training and experience. The grapes should not be allowed to wither on the vine nor rare talent to remain unused.

Do not misunderstand. He is not unhappy, nor is his heart filled with regret and what is written above is not his opinion as stated but that of the writer. Few men have greater capacity for friendship or zest for life than Jack Arthur. Nor have his talents for production, direction and conducting remained altogether dormant.

Production of Canada's Army Show, which won international acknowledgment, was one of his wartime duties, Famous Players having granted him a leave of absence at the request of the government officials and army authorities. In Ottawa with the show, he was personally thanked by Premier William Lyon Mackenzie King. Jack's more recent activity was as chairman of the Citizen's Committee for Troops in Training. Almost 3,000 concert parties have been provided since the beginning of the war and the work will continue through the demobilization period.

The hand turneth ever to the first trade, a Georgian proverb says.

THE scrapbooks rounded out by the hands of his wife, the devoted Midge—Margaret, but Midge to folks in the industry and out—reveal aspects of Jack's activities worth noting here, even in loose fashion. Midge feels that John, junior, and Thom, their sprightly sons, ought to have something to go by when they grow old enough to wonder what kind of a man their father was and is. That is, according to his

own opinion, that of their mother and the world before they came into it.

Jack is famed as a discoverer of talent. Francis Shelley, star of Joe Cook's "Rain and Shine" on Broadway, worked for him before he took her away from the typewriter and put her in his Christmas pantomimes. There was Bobby Breen, Arlene Jackson and Grace Moore of Earl Carroll's Vanities. There was Betty Compton, later the wife of Jimmy Walker, and Fred Emney, now one of Britain's comedy kings. Many of his chorines took their places in Broadway lines, among them Hilda Eckler, captain of the Radio City Rockettes. Arthur sent Florence Rogge and Leon Leonidoff to Broadway from the Uptown, to which he brought them from Montreal. When the offer came from Radio City Music Hall he told them to take it and promised them their jobs back. They didn't need them, for they are still in charge of the ballet there.

He was a busy man apart from the theatre. There was the Canadian Artists Radio Bureau, which he ran with Harry Sedgwick, for Jack, on old CFCA, was an outstanding radio attraction. There was his ballet school with Boris Volkoff.

When Jack first came to Toronto and attended Victoria School a new-found chum carried his violin to concerts. His name was Ben Geldsaler and he has for years occupied the office down the hall as chief booker and buyer for Famous Players. He still enjoys the staunch friendship of the lad he first knew as a Scottish immigrant.

Jack was regularly rated as

one of Toronto's best-dressed men. He still is. He is dapper, jaunty of step, hearty of greeting and hasn't changed a day — and that's no joke.

His favorite indoor game is billiards. A visit to his home on Cheltenham Avenue inevitably leads to the recreation room, where surrounded by the auto-graphed photos of the great of yesterday and today, he gives you a beating while Midge prepares compensation in the form of refreshments. Arthur, it seems, could never get away from one kind of cue or another.

Midge was Margaret Phillip Cousins of Washington, D.C.—a grand girl, anyone will tell you. She was a featured dancer with a Publix unit that played Toronto and Lester Allen, the comedian, introduced her to Jack. She came back later to teach dancing to a Junior League group and the romance was on. It still is.

That's the story of Jack Arthur, E & O—errors and omissions excepted. One thing is a fact, however. There's no finer fellow and no finer friend. Don't dissent among showmen. It will cost you your health, change your appearance and shorten your life.

Season's Greetings
To All My Friends
In the Industry
J. J. Paul!

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EVER KNOWN

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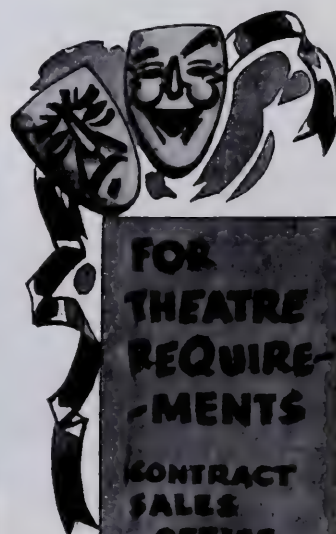
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Desert rat or mountain goat, his eyes are blinded by its bright rays and all his days he remains a prisoner of tomorrow's hoped-for bonanza. He may leave his life in some lonely spot, for once bitten, never cured. There is a tale about this.

A prospector died and came to the Pearly Gates. When St. Peter saw the pack and buckskin shirt he shut the gates quickly.

"Sorry," he said. "We're not allowing any more prospectors in. We've got five hundred here now. They sit, smoke, chew and jaw all day. Heaven's a mess."

The prospector pleaded but it was no use. "Wait a minute," spoke the applicant. "I'll make a bargain with you, St. Peter. If I get them out can I stay?"

"Sure thing," said St. Peter, "and a bargain it'll be, too!"

The prospector was admitted. The rest welcomed him. They asked him questions about himself.

"Me?" said the prospector. "I'm not staying. I just dropped in to say hello. Just came from Hell—been prospecting there. You never saw such gold ore. It's all over the place!"

In five minutes the rest had gone. St. Peter came to thank the prospector and found him getting ready to leave.

"I thought you wanted to stay here?" spoke St. Peter.

"Well, you know, St. Peter," said the prospector sheepishly, "there might be something in that story!"

Twice Told Tales

(Continued from Page 14)

Theatre Espionage

This story, if by some lucky chance it reaches the eyes of certain non-theatre folk who happened one evening to see a man going through obvious but strange motions without apparent reason, will clear up a mystery.

The man with the motions was a theatre manager demonstrating a sense of humor and proving that he is a man not to be taken lightly. It was almost time to close the boxoffice when this manager noticed a stranger buy a ticket and, instead of using it, walk away. He watched the man with the untorn ticket cross the road and establish an observation post in a doorway. A checker, sure enough.

For the information of the non-theatre folk mentioned earlier, a checker represents either the distributor of the film or the owner of the theatre—or anyone interested in determining the number of tickets sold. Each ticket is numbered. The checker, after buying his ticket, counts the number of persons who enter after that. The boxoffice receipts must balance with the checker's finding. If they don't the manager is under suspicion.

So, when the next ticket was sold, the manager walked slowly and majestically to the edge of the curb, faced the observation post, raised his hands ceremoniously above his head, and tore the ticket in half for the checker and all to see. This he did after each new ticket was sold.

Then a line of traffic led by a street car passed by, obscuring the checker's view for a few seconds. When the view was clear again the checker saw the manager waiting at the curb.

This time the manager raised but one hand. On it, jutting out prominently and being waved for emphasis, were three fingers!

He Said It

"Success," Ben Finkelstein said to me the other day, "depends 90 per cent on what shore you're washed up on."

Good Cause

Secretary of one of The Square's upper-crusters was heard threatenin' to quit her job.

"My boss is on the phone so much," she complained, "that I can't get any dates!"

New Career?

I know how George Rotsky can make an extra buck or two any time he isn't busy—it's agreeable to the party of the second part.

We have a four-year-old visitor at our house named Pamela, daughter of Art Arthur, ex-Toronto newspaperman and more recently a Hollywood scenario writer, now in the USA armed forces. Pam lives in Coldwater Canyon, Beverly Hills, close by the Bert Lahrs.

She was looking at a photograph of Ben Geldsaler, George Rotsky and myself, all of us hoisting some cheer and Ben and I hoisting shorty George between us.

"There," exclaimed Pam, pointing to Rotsky, "is Uncle Bert."

Darned if he doesn't photograph looking like Bert Lahrs. I am writing away to see if Bert can use a stand-in.

Exactly

Harry Wolfe, UA Vancouver branch manager, passed through Toronto on his way to the convention in Montreal and stopped off at the district dely to cut up a few touches with the lads.

Somebody named a certain wrongo and roughed him up verbally somewhat. "He's a jerk," the somebody said.

"Net," confirmed Harry. "No discount."

On the Bit

They were telling exhibitor wrinkles the other day and I got a laugh out of the fast thinking of one of them.

"I hear our picture is doing big at your house," said an exchange man to this exhib.

"Not so big," pooh-poohed the exhib.

"I passed there last night and the front door was crowded," pursued the exchange man.

"Oh, that!" answered the exhib. "A lady fainted in the lobby, that's all!"

Out of the Mouths Of Babes

Al Daniels, who runs the Royal, Toronto, used to be in vaudeville as a comedian. He was playing a supper show on a Saturday and the front rows were filled with juveniles who had sat through the earlier shows.

"Shall I sing," asked Al, quoting from his routine, "or shall we be friends?"

"Aw, mister," wailed one of the repeaters, "let's be friends!"

No Beardless Youth

Warner's Glenn Ireton has shaved off that much-talked-about beard. He is now beardless but no youth. I commented on Mr. Ireton's eliminating his beard from the scene to the candy stand girl in the building and she said, "He looks the same to me."

Hadn't even noticed it. Glenn had a series of funny photos taken of himself while removing the beard and threatens to send them to Hollywood stars with a note: "I've been trying to plant your pictures for years. Now try to plant some of mine."

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"Greetings"

WALTER HELM
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Stratford, Ont.

*Merry
Christmas
and a
Happy
New Year*

★

**PICTORIAL
DISPLAY
TORONTO**

deavor to assess the influence of movies on juvenile crime, undertook to examine it with the aid of a leading psychologist, a member of the staff of a leading university. "Competent authorities," his annual report stated, felt that "a proper study to determine the relation of the motion picture to juvenile delinquency would require from three to five years close application."

There you have it. Competent authorities have difficulty in relating the two but busybodies and thoughtless legislators have no trouble at all.

In Montreal several years ago, during the visit of famed Father Flanagan of Boy's Town, the city was upset by the murder of a policeman by two juveniles. The cry for censorship, hitched to the crime ratio, rose. Father Flanagan visited the boys in jail.

He had been brought to Montreal to speak before the Optimist's Club during Juvenile Delinquency Week but refused to join the witch hunt of the mayor, who threatened to close theatres himself.

"Rotten filthy politics are responsible for juvenile delinquency," the priest told his Montreal listeners. "They could clean up a city in 24 hours if they wanted and if I was mayor of a city for that length of time, I could do it."

Montreal, where movies were being blamed for juvenile crime, has operated under a provincial law of many years' standing which banned children under 16 from movies! No children that age or under, whether or not accompanied by adults, had entered movie theatres for years. That law, passed because of a tragic fire, is expected to be changed shortly to admit children 12 or over.

THE most recent storm was in Vancouver, also following a murder, and the city council appealed to the attorney general of British Columbia, who agreed to act if they could name the pictures which offended. In Vancouver the Film Board of Trade under Les Plottel of Empire-Universal fought back and won the support of newspapers.

Said the Vancouver Sun:

"Alderman Charles Jones distinguished himself at Monday's council meeting by venturing into the field of embryology and obstetrics. He is alarmed at the possible evil effect of crude movies on expectant mothers. Then Alderman Corey is annoyed at the newspapers for publishing details of the Stroud murder in Victoria. The implication is that the press is conducting a sort of School for Crime by merely telling the truth about such events

Blue-Nosed Man In High Hat

(Continued from Page 19)

in a way that has been followed by the press generally for many years. By that logic, people in civilized countries should never be told of the horrors of Belsen or some of the Japanese concentration camps.

"If the council is concerned with the state of public taste and morals, the place to begin a reformation is the home and the church and the school. Next thing we will be hearing of the mayor demanding an expurgated Bible for Vancouver. There is a murder in Genesis right at the start; Solomon lived, we are told by Scripture, with a thousand ladies, seven hundred of them unacquainted with the marriage service; Jezebel was not a pleasant person; the social habits of Sodom and Gomorrah left room for improvement; and the teetotal fraternity would certainly have been uncomfortable at Canaan of Galilee, where Christ

provided more and better wine for a wedding banquet that ran out of refreshments.

"What these worthy gentlemen seem to forget is that, other things being equal, it is public taste and public demand which govern all these things—movie productions, press policy, radio programs, comic selections. Censorship deletes anything considered by sane and unprejudiced people as definitely deleterious to public morals. Educating the public taste is not a censorship function."

THE fairness and levelheadedness of the press is shown in the following article, a very sensible one, which appeared in the Daily Graphic of Portage La Prairie, Manitoba:

"After considerable study a number of eminent child psychologists have come to the conclusion that horror movies and

those showing various kinds of violence won't hurt children if they are normal to begin with.

"Not only are there no harmful effects for the normal child, but the blood-curdling chillers and rip-snorting Westerns are good outlets for his or her normal aggressive instincts, say the psychologists. They point out that it is a lot better for them to let off steam vicariously by watching their favorite actor go through the motions, than for them to go out and punch the neighbor's kid on the nose.

"These views are the consensus of opinion by some of the leading child experts in the United States who were recently interviewed on the often debated question of what effect mysteries, Western and horror movies have on children.

"The experts agreed that the average child can see almost any kind of picture without harmful effects. If a boy should scream at night or decide to try his hand at a stick-up, the psychologists say it would be because there was something wrong in his makeup or his background.

"Of course if an excitable child sees an exciting picture, he will grow excited," said Mrs. Sidonie M. Gruenberg, president of the Child Study Association. "That goes for books and radio programs as well, but the entertainment medium is never causal—it's symptomatic."

"Dr. A. A. Brill, the distinguished psychiatrist, said, 'I never saw a delinquent affected by anything but himself innately. Any child who goes wrong, goes wrong because of his constitutional make-up or lack of home life. Motion pictures cannot make a child inherently bad if he is not bad to start with.'

"The experts concluded that there was no reason to worry about a few gangster pictures turning children in juvenile Delinquents. 'We imitate only what we are interested in doing,' said Dr. M. M. Thrasher, professor of education at New York University.

"However, Mrs. Gruenberg and her associate, Dr. Ernest Osborn, of Teachers College, agreed that motion pictures should not be the only form of a child's entertainment, but that it was up to the parents and the community to provide other recreation, too."

But, if you are a movie man, don't relax. For cries for censorship by those who don't think things out will rise again along the same old lines.

They are as sure to come again as death and taxes are here to stay. In fact, censorship, added to the other two, makes, it seems, an inevitable trio.



Season's Greetings

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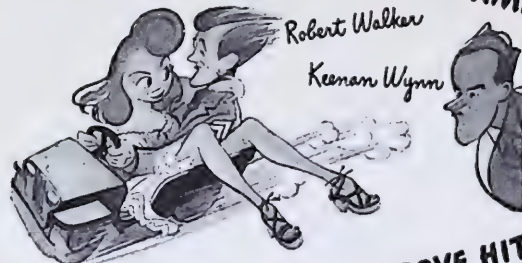
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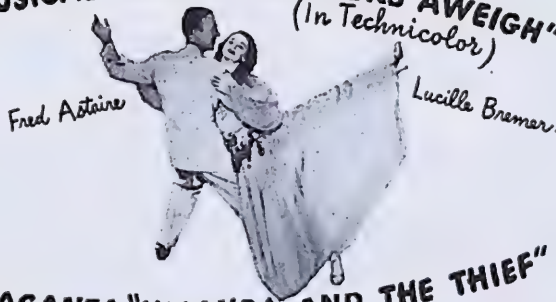


Frank Sinatra

Kathryn Grayson

Gene Kelly

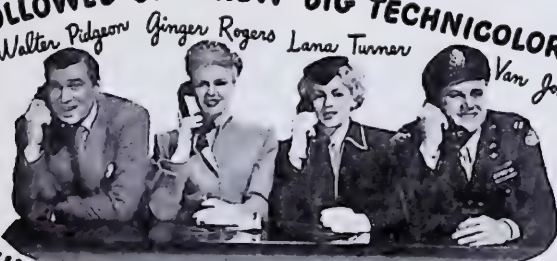
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Walter Pidgeon

Ginger Rogers

Lana Turner

Van Johnson

WHILE "WEEK-END AT THE WALDORF" DOES WEEK-END BUSINESS EVERY SINGLE DAY!



John Hodiak

Judy Garland

AND LOOK AHEAD TO THE WONDERFUL TECHNICOLOR MUSICAL GIANT "THE HARVEY GIRLS"



Robert Montgomery

Donna Reed

John Wayne

AND TO THE FAMED NOVEL "THEY WERE EXPENDABLE" NOW A MIGHTY SCREEN DRAMA



All Star Cast

AND OF COURSE M.G.M. HAS THE GREATEST ATTRACTION OF ALL "ZIEGFELD FOLLIES" (In Technicolor)



And always remember - THE BIG ONES COME FROM M.G.M.

The News Roundup



1944-45



J. ARTHUR RANK

Visited Canada and with Paul Nathanson inaugurated Odeon Movie Clubs for Young Canadians.

1944

December

B & L deal with N.W. Mason for houses belonging to Roseland Theatre Company, New Glasgow, Nova Scotia, for \$75,000 is held up when directors prove controlling interest in court.

H. G. Stevenson, Alberta exhibitor, buys Princess and Strand theatres, Prince George, British Columbia, from P & G Company through Levi Graham, Harry G. Perry and J. C. McKenzie.

New Massey Hall to be built on different Toronto location by public subscription and will contain finest projection equipment.

Arthur Milligan, Imperial, elected president of Toronto Local 173, IATSE, defeating Dave Siegal, Casino.

Superior Operating Company, Limited, eight-theatre Quebec circuit owned by Ben Garson and Jules Laine, bought out by Odeon Theatres of Canada.

Campaign for the Canadian Motion Picture Industry Benevolent Fund launched at an industry dinner at the King Edward Hotel, Toronto, with J.J. Fitzgibbons and Paul Nathanson acting as co-chairmen.

Decision reached to organize a Toronto tent of the Variety Clubs of America.

Pat Drohan, manager of the Capitol, Chatham, Ontario, dies suddenly.

Matt Park, Wetaskiwin, Alberta, re-elected president of Alberta Theatres Association.

Irvin (Babe) Coval, Warner Brothers Montreal branch manager, appointed district manager for Trinidad, British West Indies, by Wolfe Cohen, formerly Canadian general manager, now of the foreign department.

There were 1,286 theatres served by Canada's six distribution centres in 1944.

1945

January

Famous Players acquires interest in F. G. Spencer Company Limited, 16-theatre Maritime circuit, with direction remaining in the hands of F. G. Spencer, president of the circuit.

Ontario exhibitors protest possibility of re-introduction of amusement tax by Provincial government. Labor bodies join in opposition.

Five-year deal between Famous Players and Franklin & Hersch-

orn, seven-theatre Maritime circuit, ends and is not renewed.

American Performing Right Society rejoins Canadian Performing Right Society after a year of separation and loses identity.

Quebec Court of Appeals rules that claim of Kent Theatres Limited, United Amusement unit, for use of Warner Brothers' product, must be settled by Wartime Prices and Trade Board. Claim and damage suit against United Amusements and Warners dropped when Kent acquired by Odeon Theatres.

Gratten Kiely succeeds Irvin (Babe) Coval as Montreal branch manager for Warners.

Twentieth Century-Fox's 1944 rentals reached an all-time high of \$80,000,000.

Five Manitoba theatres of Mr. and Mrs. M. G. Peebles sold to a western syndicate in which Harry Philet and Noel Forest have important interests.

D. C. Coleman, Montreal, president, Canadian Pacific Railway; R. V. LeSueur, Toronto; John Davis, London, England; and Leonard W. Brockington, KC, Ottawa, elected directors of Odeon Theatres of Canada Limited



CHARLES CHAPLIN

Former Montreal branch manager for United Artists who succeeded the late A.J. Jeffery as Canadian division chief.

and General Theatre Corporation Limited, representing the Rank interests.

Odeon Theatres enters into partnership with A. I. Garson, St. John, New Brunswick, for development of a Maritime chain of theatres, with Garson as Maritime manager.

Projectionists union and exhibitors co-operate with Rehabilitation Commission of the Dominion-Provincial War Emergency Training Program to give veterans of World War II an opportunity to train as projectionists. Between 25 and 30 men taking this training in Ontario.

Twenty-fifth anniversary of Famous Players Canadian Corporation celebrated across the Dominion.

"Balkan Powder Keg," National Film Board short, taken out of circulation after its initial playdate at request of Ottawa government.

Quebec government order cancels Sunday stage shows in the province but motion picture theatres remain unaffected.

February

Haskell M. Masters severs connections with Nathanson interests by resigning as vice-president and managing director of Odeon Theatres of Canada, and

(Continued on Following Pages)



JOHN J. FITZGIBBONS

Elected Chief Barker of Toronto Tent, No. 28 of Variety Clubs of America, first Canadian unit. Paul Nathanson is assistant chief barker.



NAT A. TAYLOR

Announced more extensive partnership with Famous Players in a number of exhibition ventures and renewal of deal by Twinex Century Theatres.

**ARCHIE LAURIE**

Assumed charge of the activities of Eagle-Lion and Monogram, resigning as Republic manager in Dominion.

as president of Empire-Universal Films.

Famous Players-Nathanson lawsuit, instituted by the former in 1942, draws public notice again when the defendant's legal representatives move to have certain portions struck from statement of claims. Judgment is reserved.

Variety Tent organizational committee, Toronto, elects John J. Fitzgibbons chief barker, Paul L. Nathanson first assistant chief barker, Oscar R. Hanson property master and Ben S. Okun dough boy.

Toronto exhibitors oppose action of Board of Police Commissioners, approved by City Council, seeking a ban on midnight shows in the city. Joseph Sedgwick, KC, exhibitors' legal representative, asks for amendment. Ban becomes law with only minor changes.

Clair Hague, Universal representative in Canada and president of Canadian Motion Picture Pioneers, dies in Toronto.

Conciliation declared over at annual meeting of the Independent Motion Picture Exhibitors Association of Ontario, at the King Edward Hotel, Toronto. Meeting goes on record in favor of rigid enforcement of WPTB regulations.

Canadian exhibitors cooperate with the Red Cross in holding "clean-up" campaign collections in theatres following end of regular national campaign.

B & L-N.W. Mason deal for sale of theatres of the Roseland Theatre Company, New Glasgow, Nova Scotia, to the former cancelled by Supreme Court of Nova Scotia.

Tom J. Bragg of Odeon Theatres is elected chairman of the Musical Protective Society's board of directors of 1945.

Sam Marks, age 54, member of Canadian Picture Pioneers, dies suddenly in Toronto.

Roundup

OF THE NEWS

March

"Going My Way" is picked by theatre operators in annual Canadian Film Weekly Poll as the Dominion's leading boxoffice attraction in 1944, and by the critics as the best film of the year. Bing Crosby chosen by theatre men as the most popular actor and Barry Fitzgerald voted the best performer of the year by the critics.

Frank O'Byrne resigns as Ontario district manager for Associated Screen News to head Rank-Nathanson production unit, Instructional & Sales Productions Limited, and J. J. Chisholm is appointed to succeed him.

**BING CROSBY**

Leading boxoffice star, according to Canadian Film Weekly's annual poll of exhibitors.

Alberta Theatres Association petitions Provincial government to appoint a three-man board to rule over theatre problems.

Royal Canadian Naval Film Society reports successful operation of its sea and shore circuits. Revenue from shows at sea amounted to \$13,204.37, while shore receipts totalled \$111,580.87.

"All Star Bond Rally," is being made at 20th Century-Fox studios in support of the Eighth Canadian Victory Loan Campaign.

Tom (Van) Bowyer joins the head office staff of Odeon as ad-pub field man under Clare Appel.

The late Frank Ledue, motion picture pioneer in Quebec is laid to rest.

Famous Players announces promotions within its organization. Frank H. Gow becomes district manager for British Columbia, Frank Kershaw takes charge of

General Theatre Supply Company, an FPCC subsidiary, and Maynard S. Joiner becomes district manager for downtown Vancouver and Victoria.

Fred R. Pursel, manager of the Strand, Simcoe, Ontario, dies as a result of a stroke, age 67.

Theatre admissions in Nova Scotia reached the all-time high of 13,549,451 in 1944, it is reported in the House of Assembly.

Conditions of 16 mm. exhibition in Ontario are agreed upon at a meeting between the executive board of the Motion Picture Theatres Association of Ontario and representatives of the distributors.

Ralph Dale, chief buyer and booker, and Dick Main, supervisor, resign their executive posts with Odeon to go into business as partners with Sam Fingold in his Ontario theatre chain, Theatre Amusement Company.

Odeon appoints Frank Fisher to succeed Ralph Dale as chief buyer and booker. Clare Appel is promoted from advertising head to Eastern Division manager, and Harry Dahn, Bill Weiss and Don Gauld are named supervisors of Odeon theatres in Ontario and Quebec.

Paramount's "Going My Way" wins more Academy Awards than any motion picture in recent years.

Jack C. Purves, age 46, manager of the Capitol, Welland, Ontario, dies of a heart attack and is buried in Hamilton, Ontario.

Frank Vaughan appointed assistant general manager of Empire-Universal Films by A. W. Perry, general manager. Vaughan succeeds Frank Fisher.

April

Twentieth Century-Fox Corporation celebrates its thirtieth anniversary.

Paul L. Nathanson announces appointment of A. W. Perry as

**Sincere
Holiday
Greetings**

**FRED TREBILCOCK
AND THE STAFF OF
SHEA'S THEATRE
TORONTO**

**HASKELL M. MASTERS**

Became Canadian general manager for Warner Brothers after resigning as general manager of Odeon Theatres.

president of Empire-Universal Films, succeeding Haskell M. Masters. Long-term extension of Universal franchise for Canada is also announced.

Arch H. Jolley named successor to Syd B. Taube as executive secretary of the Motion Picture Theatres Association of Ontario.

Revenue of the Motion Picture Censorship and Theatre Inspection branch of the Ontario Treasury Department amounted to \$195,609 in 1944, according to the budget presented by the Hon. Leslie M. Frost, Provincial treasurer.

J. A. DeSeve resigns as manager of France Film and his duties are taken over by Alban Janin, president of the company.

David Griesdorf resigns as British Columbia district manager for Odeon Theatres, acquires interest in Producers Releasing Corporation and is named general sales manager of the latter company. Howard Boothe succeeds him at Odeon.

Frank Meyers, manager of Exhibitors Booking Association, passes away and is buried at Mount Hope Cemetery, Toronto.

Harold A. Bishop is named Manitoba district manager of Famous Players' theatres.

B. M. Garfield, veteran Montreal showman, passes at 75.

National Theatrical Employees Union, controlling projection booths in Edmonton, Alberta, votes unanimously to merge with the IATSE.

Walter Golding, 68, manager of the Capitol Theatre, Saint John, NB, dies.

Haskell M. Masters is appointed Canadian sales manager for Warner Brothers, replacing Ralph H. Clark, who returns to head office, New York.

World premiere of "Le Pere Chopin," first French film totally produced in Canada, is held at the St. Denis Theatre, Montreal.



MALCOLM E. WALKER
Reelected president of Allied Exhibitors of Nova Scotia.

The 16 mm. Producers Association of America is organized in Hollywood along the lines of the Hays office.

Canadian Picture Pioneers announce plans for Clair Hague memorial fund.

May

Twentieth Century Theatres takes over operation of five additional houses in Ontario, formerly under Famous Players.

An order from the Provincial Theatre Inspection branch compels every theatre in Ontario to have a Hydro inspection.

V-E day—May 8th—War ends in Europe. Most Canadian theatres remain open throughout celebrations, except those in Halifax.

Earnings of Paramount Pictures in 1944 totalled \$16,488,106 according to the annual report.

NFB's Ralph Foster sent to Australia to open a branch office for the Canadian film body.

Rise of British film to prominence on Canadian screen is most important development in 25 years of motion pictures, according to the annual report of Ontario chief censor, O.J. Silverthorne.

During the fiscal year 1944-45 361 feature 35 mm. films were passed by the Ontario censors, 117 were altered, one was rejected and three were still under consideration at the time of the report.

"Wherever there is scope for it, there we will go," said J. Arthur Rank in discussing distribution of the British film at his first North American press conference in the Royal York Hotel, Toronto.

Morris Milligan, veteran showman and Hamilton exhibitor, passes away in Toronto.

Quebec's Legislative Council

Roundup OF THE NEWS

kills the six per cent so-called "luxury tax" which brought wide opposition from the film industry and the entire community when it was passed by the assembly.

June

James Cowan of Editorial Services Limited is appointed public relations counsel in Canada for the Rank interests.

Theatre Holding Corporation plans to introduce dual operation plan at the Hollywood Theatre, Toronto, through erection of annex theatre.

United Artists resigns from MPPDA to become a member of the Society of Independent Motion Picture Producers.

Paul L. Nathanson and J. Arthur Rank open the first Odeon Movie Club for Young Canadians at the Colony Theatre, Toronto.

Donald M. Nelson, former chairman of the United States War Production Board, named president of the Society of Independent Motion Picture Producers.

Larry Stephens is appointed publicity and advertising representative for United Artists in Eastern Canada.

Empire-Universal's Republic franchise for Canada is renewed.

Paramount's Charles M. Reagan, vice-president in charge of distribution, honored with a luncheon on occasion of his 25th year with the company.

Paramount and PRC groupings for 1945-46 approved by J.R. Croft, WPTB administrator.

Central phone service for theatre information, inaugurated by Famous Players in September, 1944 is considered as fulfilling a necessary service and will be continued.

Albert J. Jeffery, United Artists' Canadian division manager, passes away in Toronto and is buried in Boston.

Jack Hunter, Toronto branch manager of Paramount Film Service, resigns after 24 years with the company to take over operation of the Milligan theatres in Hamilton.

Charles S. Chaplin, UA's Montreal branch manager, promoted to head the company's Canadian division, succeeding the late A.J. Jeffery. George Heiber moves from Saint John to succeed Chaplin in Montreal and Sam Kunitzsky takes Heiber's post.

Loew's Winter Garden, Toronto,

will be altered and reopened after the removal of building restrictions.

Famous Players announce plans to re-open the Victoria Theatre as a movie house.

John Ganetakos becomes general supervisor of Confederation Amusements, Montreal, assuming duties of E.N. Tabah, who resigned as general manager to enter the export business.

Paramount announces changes: Russell Simpson transferred from Vancouver to Toronto as branch manager, succeeding Jack Hunter; Bob Murphy, head booker at Toronto, succeeds Simpson in charge of Vancouver branch; Syl



FRANK O'BYRNE
Resigned as Ontario manager for Associated Screen News to head new Rank-Nathanson production unit, Instructional & Sales Productions Ltd.

July

Interests of partners in eight 20th Century Theatres are acquired by N.A. Taylor, for himself and Famous Players, through United Century Theatres, a jointly-owned company organized for that purpose. H. Freedman, Sam Ulster, Ben Ulster and Abe Polakoff dispose of their interests in Taylor theatre enterprises.

Famous Players donates a completely equipped 500-seat theatre to the Hospital for Sick Children.

Wartime Prices and Trade Board lifts ban on giving of premiums at theatres (ceramics excepted) and conducting of Bank-Nite and Foto-Nite.

Canadian Performing Right Society renamed the Composers, Authors and Publishers Association of Canada and reorganized with a board of directors of 12 members, comprised of ten from the Dominion, one from Britain and one from the USA.

Raymond Allen retains Famous Players challenge trophy for individual low gross, which he won at the Motion Picture Golf Championships, in a replay against Martin Bloom.

Manufacture and sale of prefabricated theatres by a new company, announced by Charles P. Skouras, president of National Theatres Amusement Company in California.

PRC announces 50 pictures to be released in 1945-46.

Snowdon Investors, in which Morris Weiss and Jules Levey have interests, announces a building program calling for 25 theatres across Canada, some in association with Odeon.

WPTB administrator approves Columbia groupings for 1945-46 season.



ROSS McLEAN

Deputy national film commissioner, who has been in charge of the National Film Board since the departure of John Grierson.

Gunn becomes a Winnipeg branch manager, resigning as Western booker for Famous Players.

Robert J. O'Donnell, National Chief Barker of the Variety Clubs of America, is guest speaker at a dinner in Toronto launching the first Variety tent in Canada.

Republic Productions, Incorporated, celebrates its tenth anniversary.

Columbia Pictures' foursome again wins N.L. Nathanson challenge trophy for Low Gross with a score of 371, at the second annual Canadian Motion Picture Golf Championships, sponsored by the Canadian Film Weekly at the Oakdale Golf and Country Club on June 26. Record crowd attends tourney on the finest day of the season.

**ARCH H. JOLLEY**

Succeeded Syd B. Taube, resigned, as executive secretary of Motion Picture Theatres Association of Ontario.

Joe Plottel resigns as Warner Brothers' Toronto branch manager and is succeeded by Sam Pearlman, former head of Calgary branch. Morris Saifer, salesman, promoted to Calgary vacancy.

Mrs. Jean Gregory, Hamilton exhibitor, sues Paul Nathanson for selling out her partnership interests in Andwell Theatres to J. Arthur Rank. Contract between Rank and Nathanson ordered produced but decision reversed on appeal.

Archie Laurie leaves Republic to become general manager of Eagle-Lion Films of Canada and Monogram Pictures of Canada. Eagle-Lion is J. Arthur Rank's new Canadian distribution outlet.

Canadian Picture Pioneers take in 16 new members.

P. G. Demetre, director of United Amusement and Confederation Amusements, Montreal, dies of a heart attack at Fort Erie, Ontario.

Don Gauld, head of Odeon's Montreal office, moved to Toronto to supervise certain Ontario territory. He is succeeded by Gordon Dahn in Montreal.

Republic acquires a financial interest in British-Lion Pictures and announces 64 features to be produced in 1945-46.

August

Branch managers of the new Eagle-Lion-Monogram setup will be I. H. Allen in Toronto; Irving Sourkes, Montreal; Sam Jacobs, Saint John, NB; Dave Brickman, Winnipeg; A. E. Ralston, Vancouver, according to an announcement by Archie Laurie.

N. W. Mason, veteran Maritime exhibitor, age 81, passes away in New Glasgow, NS.

Winfield Sheehan, veteran mo-

tion picture producer, age 61, passes away in Hollywood.

Winnipeg projectionists belonging to the One Big Union disband their organization and join Local 229, IATSE.

J. A. DeSeve is appointed general manager of Renaissance Film Distribution, Incorporated, and negotiates with British and French capitalists for support in building movie studios in Montreal.

J. Arthur Rank and David O. Selznick enter into production partnership in Selznick International Pictures of England Limited.

Monogram announces 41 pictures to be produced in 1945-46 season.

**CLARE APPEL**

Appointed Eastern Division manager of Odeon Theatres.

Hays Office announces crime pictures to be more closely watched and restrictions to be applied where necessary.

Canadian government reveals that motion pictures are being used as part of program designed to give German prisoners of war insight into ways of democracy.

September

Allied Co-Operative Theatres organized by 25 independent Ontario exhibitors as service organization in every phase of theatre operation. Ben Freedman is named president, William Wells managing director and Joe Meyers head booker of the new organization.

MGM announces plans to enter into distribution of 16 mm. feature films abroad. Other major studios also making 16 mm. plans.

Hal Horne resigns as ad-pub director with 20th-Fox but will become a special consultant to the company on a non-exclusive basis.

George Weltner, Paramount International president, named director of Famous Players Canadian, succeeding the late John Hicks, Jr.

Theatre Amusement Company, operated by Sam Fingold; Ralph Dale and Dick Main, announce plans to build five drive-in theatres in eastern Canada, three in Toronto and one each in Ottawa and Montreal.

Robert Pearson, chief motion picture censor for Alberta, retires after 17 years service and Mrs. Christine McCaig, assistant censor, takes charge.

Max Belkin, just released from the RCAF, is appointed salesman at Warner Brothers Calgary branch.

Leonard F. Hoffman, vice-president and Toronto manager of Perkins Electric Company, resigns after 26 years with the firm and is succeeded by Rex Shale.

John Grierson condemns NFB headquarters in Ottawa after a recent fire and government announces that it will build new studios for the Board.

Toronto Variety Club granted a charter by unanimous vote of national officers and canvassmen of Variety Clubs of America.

J. W. "Johnnie" Farr, retires from the theatre business after 37 years, upon his resignation as manager of the Rivoli Theatre, North Sydney, NS.

Joe Plottel, former Toronto branch manager for Warner Brothers, is appointed Canadian general sales manager for Foto-Nite Amateur Shows Limited.

Six specials and 49 features from Universal slated for distribution in Canada by Empire-Universal during 1945-46.

Columbia Pictures moves its Dominion headquarters from 21 Dundas Square to the new Albion Building, 72 Carlton Street, Toronto.

RKO Radio Pictures holds first Canadian Regional conference in Montreal, attended by president Ned. E. Depinet and other officials from the New York home office.

Calgary Arbitration Board rules that George Riddler, Cambri, Sask., exhibitor, must pay \$4,736.40 to distributors for bicycling of film.

**MORRIS STEIN**

Elected president of Motion Picture Theatres Association of Ontario, succeeding N. A. Taylor.

Annual two-day convention of Twentieth Century Theatres, held at King Edward Hotel, Toronto, marking tenth anniversary of the organization, climaxed by banquet for company men and industry leaders.

Bing Crosby stars in "Hollywood Victory Caravan," Ninth Victory Loan movie short produced by Paramount.

Eric Johnston, head of the United States Chamber of Commerce, takes over from Will Hays as president of the Motion Picture Producers and Distributors of America. Hays remains in advisory capacity.

Twentieth Century-Fox holds Eastern Canada sales meeting in Montreal.

Harold Hitchinson, veteran theatre manager and member of Famous Players 25 Year Club, passes away.

Sixteen mm. sound projectors to be made in Canada for the first time by the Canadian Motion Picture Sound Company, Leaside, Ontario, operated by Lawrence Allen and Allen Stark.

Production of educational and industrial films and film slides to be started by Audio Pictures Limited, re-organized subsidiary of Film Lab of Canada, headed by Hans Tiesler.

Atom Bomb brings V-J day and the end of World War II.

Robert M. Gillham resigns as ad-pub director with Paramount to become associated with the J. Walter Thompson Company in New York.

Frank Scott named Calgary branch manager of new Eagle-Lion and Monogram setup after resigning from 20th-Fox.

United Artists hold Canadian meeting at Royal York Hotel, Toronto.

**A. W. PERRY**

Made president of Empire-Universal Films, succeeding Haskell Masters.

Twentieth Century-Fox to release 27 features in 1945-46, Tom Connors announces.

United Artists announces Grad Sears sales drive, for \$100,000 in prize money, running from August 4th to December 1st.

John Grierson resigns from National Film Board to enter private production of documentary films. Later forms International Film Associates with Robert Flaherty, Jean Benoit-Levy and others.

Ned Depinet announces RKO to release 37 features in 1945-46. Distributors seek to curb 35 mm. itinerant operators.

Theatres operating in Canada in 1944, numbering 1,298, had 208,167,180 paid admissions amount to \$53,173,325 in boxoffice receipts, exclusive of amusement taxes, which amounted to \$13,555,730, according to Dominion Bureau of Statistics.

Colin Falconer succeeds Noel Bates as Ontario supervisor and head of the Toronto office of the National Film Board. Bates promoted to liaison work in Ottawa.

Patrick J. Hanifen, aged 80, resigns as manager of the Garrick Theatre, Halifax and retires after 60 years in business and professional sides of theatre industry. His position as manager is taken over by David Whyte.

Mort Blumenstock succeeds Charles Einfeld, resigned, as director of advertising and publicity for Warner Brothers.

Local 300, IATSE, absorbs CCL projectionists' union in Saskatoon, Saskatchewan.

October

The Australian government appoints Ralph Foster, Canadian government film officer in the Antipodes, commissioner of its national film board.

Roundup OF THE NEWS

Harry Painter resigns as Toronto Branch manager for Empire-Universal Films and is appointed general manager of Associated Theatres Limited.

General Theatre Supply Company opens Vancouver office under Willis Forward and Winnipeg branch headed by Charles L. Maybee.

There were 784,781 theatre performances in Canada during 1944, it is announced by the Dominion Bureau of Statistics, with 60.4 per cent being double bills and 39.6 per cent single bills.

M. J. "Mickey" Isman, Emp-U's Montreal branch manager, is transferred to Toronto as assistant general sales manager succeeding Frank Vaughan, while the latter succeeds Harry Painter as manager of the Toronto branch. Herb Mathers, Montreal salesman, takes Isman's former post.

Sam Woolf Smith, manager director of British Lion Film Corporation and former Canadian industry member, dies in Britain.

Malcolm E. Walker, Halifax theatre operator, elected president of Allied Exhibitors of Nova Scotia at annual meeting.

Fire damage to theatre property amounted to about \$75,000 during 1944, it is revealed by W. L. Clairmont, Dominion Fire Commissioner. Theatre fires numbered 74.

National Film Board will have \$1,853,340 with which to operate during 1945-46 fiscal year, it is announced in House of Commons by Hon. J. L. Ilsley, minister of finance. Hon. Brooke Claxton, minister of health and welfare, named chairman of the Board, succeeding Hon. J. J. McCann.

Showmen boost Ninth Victory Loan as aid to post-war prosperity.

Colonel E. A. Deacon is honored by members of Sixteen Millimetre Association at a banquet in the Royal York Hotel, Toronto, on occasion of his retirement as director of Auxiliary Services.

Total receipts of 16 mm. theatrical exhibition in Canada in 1944 amounted to \$286,068 and amusement taxes were \$56,586, according to the annual report of the Dominion Bureau of Statistics. The combined figure represented an increase of more than \$100,000 over the 1943 16 mm. gross of \$230,404. Rentals amounted to \$967,179 from theatrical showings, civil and army; operations conducted by service organiza-

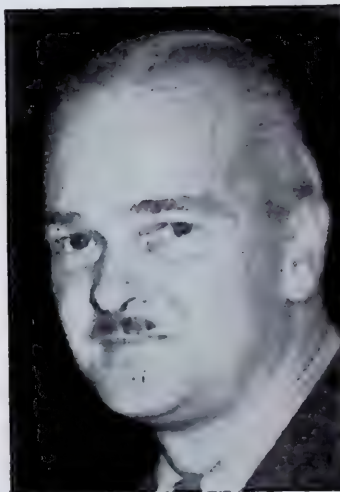
tions in small communities; educational and home exhibition.

Alex Entwistle, Edmonton's pioneer showman, honored at luncheon meeting of Kiwanis Club on occasion of his 80th birthday.

Imperial, Montreal, becomes first-run house.

Saskatchewan government transfers its censorship board from Winnipeg to its own capital, Regina. According to distributors, the move will work a hardship on Saskatchewan exhibitors.

Charles Mavety of Mavety Film Delivery, Ontario organization, acquires Harper's Delivery, Toronto, and merges both under name of Film Delivery Service.

**RALPH DALE**

Resigned as chief booker and buyer for Odeon Theatres to become a partner in Theatre Amusements Company with Sam Fingold.

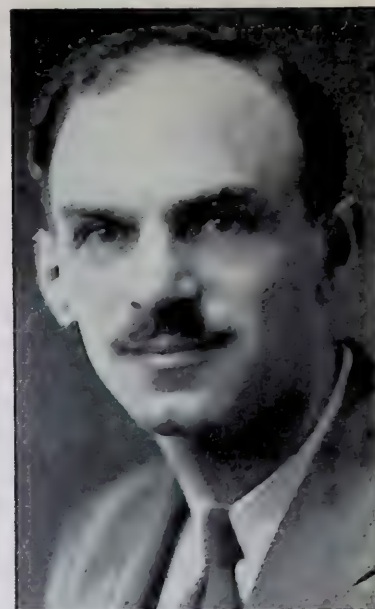
Jim Beveridge and Art Wells of NFB's London, England, staff, return to Ottawa to assume new duties, the former as production secretary and the latter in charge of a newsreel unit.

Leon Bamberger, RKO's sales promotion chief, addresses members of MPTAO in annual session at King Edward Hotel, Toronto. "The True Glory," war record film, released by PRC in Canada.

Planet Pictures, Hollywood, completes production of "Jeep Herders," its first 16 mm. feature film.

Kent Craig becomes supervisor of United Amusement theatres in Hamilton, Ont., after resigning as manager of the Tivoli, Hamilton.

Dr. Malcolm Ross resigns as director of distribution for the National Film Board and is suc-

**RALPH FOSTER**

Resigned as National Film Board representative in Australia with permission of Canadian government to accept post as head of Australian Film Board.

ceeded by Jack G. Ralph, formerly production secretary.

Hilliard Conway is transferred from post as manager of the Colony Theatre, Toronto, to assist Tom Bowyer in organizing and operating Odeon Movie Clubs for Young Canadians. Plan new clubs for numerous centres across the Dominion.

Captain John J. Fitzgibbons, Jr., rejoins Famous Players as sales manager of Theatre Confections Limited, new division of General Theatre Supply.

Pioneer British Columbia showman, Robert Jamieson, age 86, dies in New Westminster.

Hollywood strike, which started March 12, 1945 and involved almost 4,000 employees at nine major studios, comes to an end.

Famous Players has added 45,000 seats to its total in acquiring interest in 60 additional theatres since 1941, it is revealed by John J. Fitzgibbons at organization's Eastern Division meeting. Company now controls 400,000 seats, 43 per cent of Canada's total of 729,000.

Projector designed by Thomas C. Hoad of Toronto attracts interest at New York meeting of Society of Motion Picture Engineers.

Canada saw 924 feature films in 1944, compared with 686 in 1943, according to Dominion Bureau of Statistics report.

Appointment of Mrs. Christine McCaig as acting chief censor for Alberta approved at annual meeting of Alberta Theatres Association, Calgary.

Fourteen theatres change hands in Calgary and Winnipeg territory during October.



ERIC JOHNSTON

Succeeded Will Hays as head of Motion Picture Producers and Distributors Association of America, now.

November

Action brought by B & L, asking for specific performance of deal with the late N. W. Mason for his shares in Roseland Theatre Company, or \$200,000 damages from Frank H. Sobey and A. I. Garson, goes before the Supreme Civil Court of Nova Scotia sitting in Halifax.

Morris Stein of Famous Players elected president of Motion Picture Theatres Association of Ontario at board of directors meeting, succeeding N. A. Taylor.

WPTB administrator J. R. Croft okays groupings of French films to be distributed by Compagnie Cinematographique Canadienne.

William Lester named director of United Amusement Corporation, Montreal.

Colonel Curtis Mitchell appointed ad-pub director for Paramount Pictures, succeeding Bob Gillham.

Rivoli Theatre, North Sydney, NS, destroyed by fire.

Sim E. Rost, age 61 manager of the Garrick Theatre, Winnipeg, and Odeon booker for Western Canada, passes away.

Sound production of the first theatrical, educational and industrial films in an Ontario studio is scheduled for an early start by Instructional and Sales Productions Limited, part of the Nathanson-Rank setup, under the supervision of Frank O'Byrne, technical head of the company.

David Bernstein, vice-president, treasurer and director of Loew's, Incorporated, passes away in New York.

National Film Board recognizes John Grierson's retirement as film commissioner and thanks him for his services. Grierson is reported to be forming his own

company, International Film Associates, for the production of educational and commercial films.

Lucien Desbiens, Montreal, has been appointed to head the new Board of Cinema Censors in Quebec, succeeding Elzear Beauregard. Purpose of the new censor setup is to make effective legislation passed by the Duplessis government during its previous term in office.

Toronto Projectionists Society announces plans for a social and cultural club and launches campaign for \$10,000, with which to open club quarters.

International Theatrical and Television Corporation announces establishment of a Toronto exchange for the distribution of 16 mm. films.

The company becomes Dominion selling agent for Canadian Motion Sound Projector.

J. S. Duncan succeeds late R. V. LeSueur as director of General Theatre Corporation and Odeon Theatres of Canada, representing the Rank interests.

Joseph Alteen, Montreal theatre manager, passes suddenly.

Leonard Hutchinson appointed advertising and publicity manager with Artkino Pictures (Canada) Ltd.

James Witham, 87, president of Palace Amusement Company, Cornwall, Ontario, member of Motion Picture Pioneers and dean of Ontario movie men, passes away of pneumonia.

CAPAC announces ninth annual scholarship awards for young Canadian composers.

Thomas Lincoln Tally, pioneer showman and a founder of First National Pictures, passes away in Hollywood at the age of 84.

Famous Players Canadian Corporation partners and executives hold annual meeting in Chicago, hear Barney Balaban describe FPCC as a "model operation" and examine the latest in technical advances.

Greatest change in post-war theatres will be in planning, not construction, Jules Wolfe tells Famous Players convention.

Canadian Theatre Chair Company, Toronto, headed by Charles A. Bochner, makes arrangement with International and Kroehler to manufacture their seats under license, making the latest in seats available to Dominion exhibitors at the same prices as those to the USA.

Edward Warren, member of Canadian Picture Pioneers and

former president of the Motion Picture Theatres Association of Ontario, passes in Aurora, Ontario.

Quebec Allied Theatrical Industries, at its annual meeting, passes resolutions asking for restrictions on 16 mm. exhibition, reduction of Quebec's triple amusement tax, and favoring retention of price control. Organization is also asking for modification of ban against children under 16 attending movie theatres in Quebec.

Ed Wells and Arch H. Jolley are elected directors of the Musical Protective Society of Canada.

Hon. J. L. Ilsley, Minister of Finance, promises to give careful consideration to MPTAO resolution asking for removal of 20 per cent federal amusement tax.

Planet Pictures, Inc., 16 mm. entertainment film producers in Hollywood, appoint S. C. Atkinson of General Films as its exclusive distributor in Canada.

Odeon Theatre, Winnipeg, opened in the old Walker House.

Twentieth Century Theatre Managers Club organized in Toronto with Al Perly of the Midtown as president.

December

Universal Pictures and International Pictures sign an agreement with J. Arthur Rank to form a world-wide distribution organization to be known as "United World Pictures Company, Inc." and to distribute at least eight features each from International and Rank. International will switch its distribution affiliation in Canada from RKO to United World under the new setup.

Free Sunday shows for men and women of the armed forces, which have catered to 400,000 movie fans in uniform in Toronto, Halifax, Edmonton, Prince Rupert and Victoria since they were started in the summer of 1943, are scheduled to end before Christmas. Participating Toronto theatres are asked to continue these shows until March 31st and agree to do so.

S. E. Doane, Nova Scotia chief censor, says motion pictures have improved a great deal in the last few years and parents are to blame for sending their children to see pictures which are too adult for them.

Elimination of censorship fees on subsequent prints by Theatre



WILLIAM WEISS

Left supervisory post at Odeon Theatres to head new Allied Co-Operative Theatres.

and Cinematographs branch of Saskatchewan government is suggested by the movie trade as means of maintaining present censorship and shipping methods.

International Theatrical and Television Corporation of Canada agents of Canada-made 16 mm. projector from Canadian Motion Sound Company, Leaside, Ontario.

Harry Hurwitz, former Saskatoon supervisor for Odeon, joins H. A. Morton of Manitoba Theatres Ltd. as assistant.

Construction restrictions are dropped by Ottawa and theatre building may proceed but government asks that builders give housing precedence unless unemployment is greater problem.

Canadian government holds a banquet at Beverly Hills Hotel in honor of Hollywood stars and executives who aided Canada's war effort. J. J. Fitzgibbons, chairman of the Canadian Motion Picture War Services Committee, is unable to be present and Canadian motion picture industry is represented by Don Henshaw of the National War Finance Committee. Ambassador to the USA L. B. Pearson delivers toast.

David Griesdorf, general sales manager, named a director and vice-president of PRC of Canada.

Montreal Film Board of Trade refuses service of films to four situations until auditoriums made safer.

Warner Brothers announces 64 pictures scheduled for shooting and 20th Century-Fox slates 46 in production increase aimed at post-war international markets.

Tom Sharpe of 20th Century-Fox is elected president of the Toronto Film Exchange Employees' Union, Local 73-B, IATSE for 1946. William McGuire, Warner Brothers, is vice-president.

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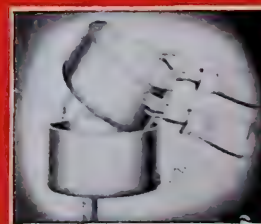
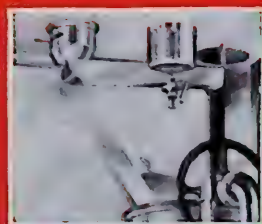
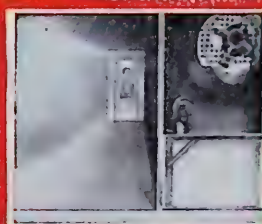
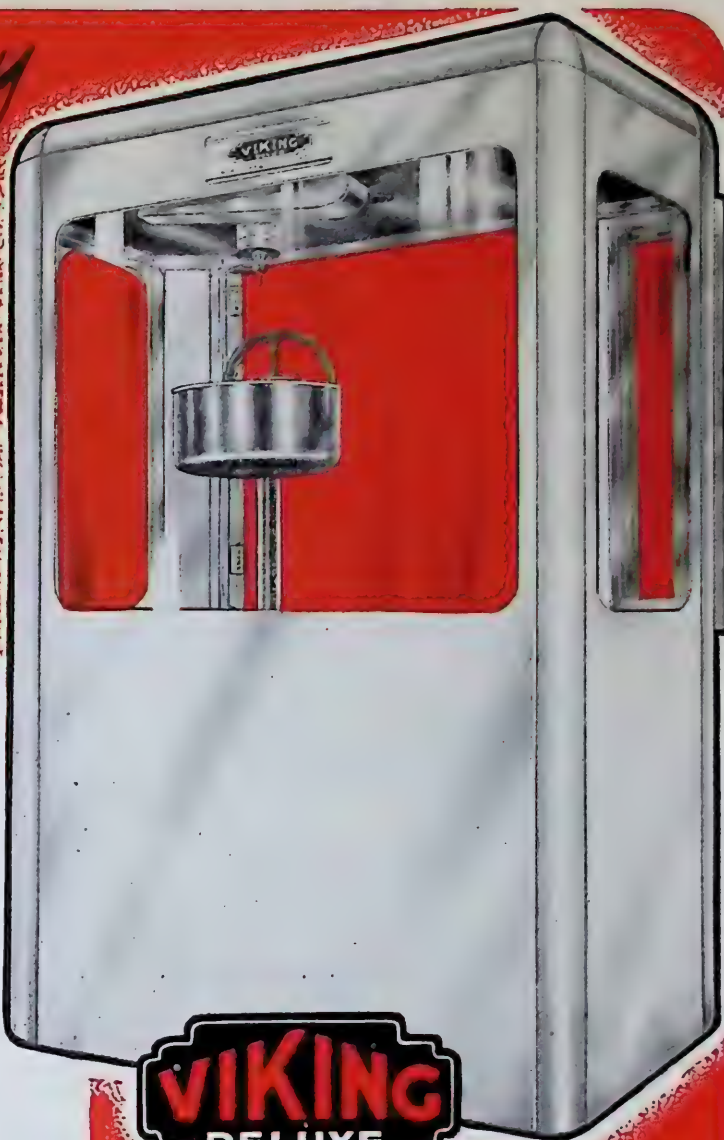
Pops to perfection every time because timing and temperature are under positive, trouble-free control.

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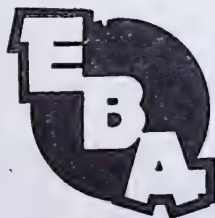
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After six years of war
may the star of Peace
shine for ever.....

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Peaceful and Happy

Christmas

*and a
Healthy and Prosperous*

New Year

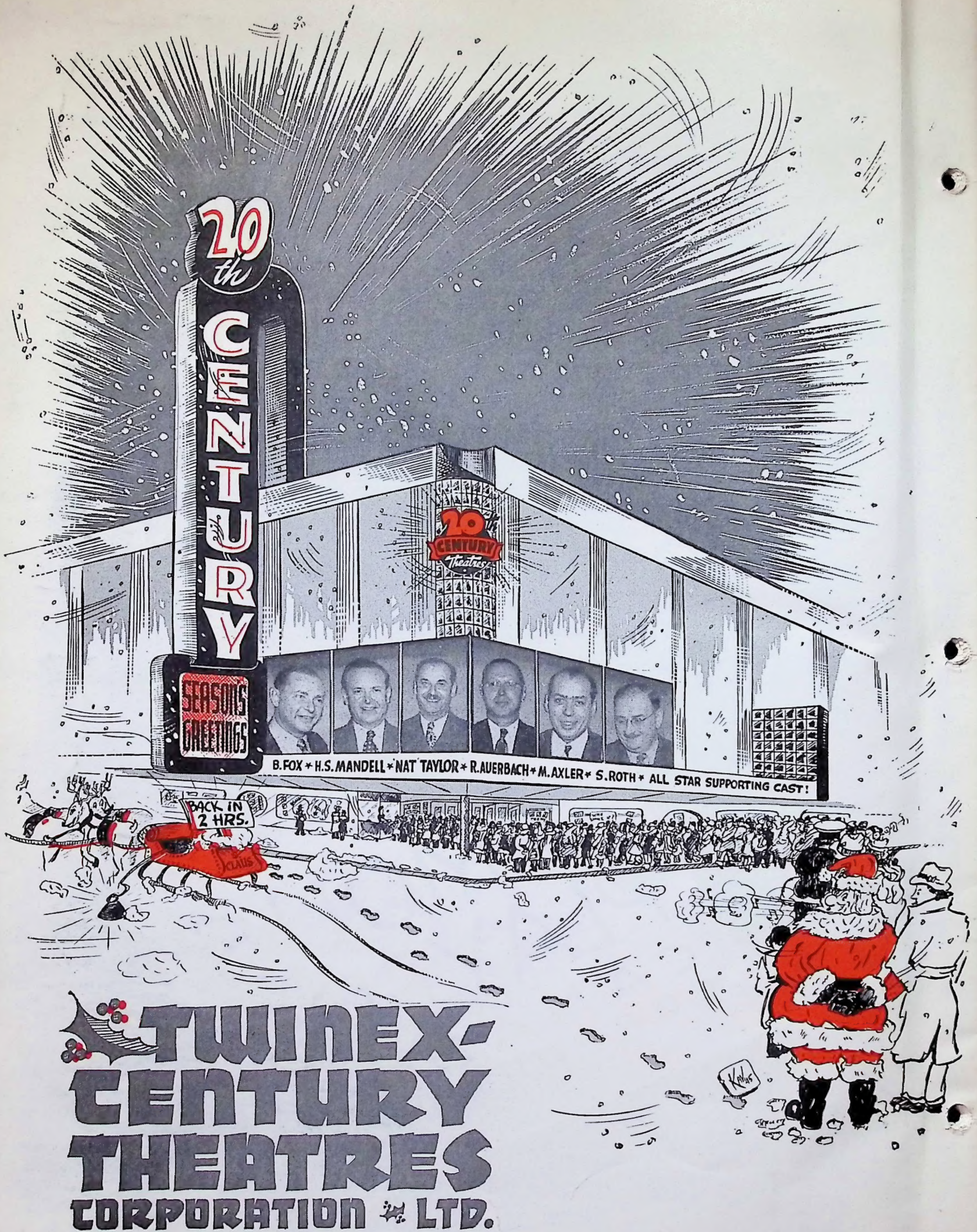


Paramount Pictures

A large, stylized Christmas tree graphic composed of overlapping, curved, leaf-like shapes, rendered in a light gray color against a dark, textured background. The tree is positioned on the left side of the image, with its branches extending towards the center.

SEASON'S GREETINGS

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